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## LITERATURE.

Nelson. By G. Lathom Browne. (Fisher Unwin.)

MR. LATHOM BROWNE has tried to do for Nelson what, in a previous work, he has done for Wellington. This is not a biography of our greatest seaman: it does not give us his living image; it does not contain an estimate of his heroic nature, or even of his illustrious career. The book is wanting in symmetry and just proportion. It is, nevertheless, a useful performance; and the general reader, if he dwells on its pages, will learn better from it what Nelson was than from studying other "Lives" in our tongue. For these, apart from Southey's remarkable sketch—now almost obsolete and marred by prejudice—are utterly unworthy of their noble subject. The work may be styled one of premises, conclusions being almost withheld. It tells us the tale of Nelson's exploits, as they may be collected from his own despatches, from those of leading sailors of his time, and from authorities of later date; and the author scarcely appears in the volume. Mr. Lathom Browne, too, has judiciously followed the admirable narrative of De la Gravière—by far the best extant account of Nelson, though written by a Frenchman, be it said to our shame—in his description of Nelson's combats and battles; and the translations are fairly done and effective. We cannot understand, however, why he has not given De la Gravière his true rank. This accomplished seaman and excellent critic has been long an admiral in his country's service, and is not a captain only, as he is called in this book; and Mr. Lathom Browne has borrowed some passages from him without making the due acknowledgment. As De la Gravière's work, too, is the foundation of this volume, the author would have done well to have made extracts from the diary and correspondence of the luckless Villeneuve contained in the French admiral's book; for these throw much fresh light on the naval campaign of 1805, and especially on the glorious day of Trafalgar.

We cannot here attempt a sketch of Nelson, and shall merely indicate the parts of his career which are brought prominently out in this book. His most distinctive excellence, perhaps, was that, far better than any other chief, he understood the decayed and effete condition of the navies of France and Spain in the Great War. Here he towered easily over admirals brought up in the traditions of the Seven Years' War, or of that of our revolted colonies; and this perception of the fact was one secret of his extraordinary daring and success.

As early as 1793, when we had an ally in Spain, Nelson wrote in this way of the Spanish navy:

"They have four first-rates in commission at Cadiz, and very fine ships, but shockingly manned. If those twenty-one sail of the line, which we are to join in the Mediterranean, are not better manned, they cannot be of much use. I am certain if our six barges' crews, who are picked men, had got on board one of these first-rates, they would have taken her. The Dons make fine ships—they cannot, however, make men."

He gives this account of the French fleet of Toulon, when in command of the *Agamemnon*: "In the morning I was certain of taking their whole fleet, latterly six sail. I will say no ships behave better than ours, none worse than the French." At St. Vincent, Nelson, as is well known, steered right into the midst of the Spanish fleet, and was engaged, for a time, with three first-rates. Yet he considered the *Captain* a match for two ships at least: "For an hour the *Cullodan* and *Captain* supported this apparently, but not in reality, unequal contest, when the *Blenheim*, bearing to windward of us, eased us a little." The contrast he drew between the English and French seamen, in his despatch after the battle of the Nile, is well known, and deserves attention: "It must strike forcibly every British seaman how superior their conduct is, when in discipline and good order, to the riotous behaviour of lawless Frenchmen."

The letters of Villeneuve, and of several Spanish officers, completely confirm the views of Nelson. The Revolution half ruined the French navy: it wasted its resources and destroyed its discipline; and a corrupt despotism ruined the navy of Spain. It was shown at St. Vincent that the Spanish crews could not furl sail, or climb up the rigging. Villeneuve's diary before Trafalgar is a long complaint of "bad ships, bad sailors, bad gunners, bad guns." These facts should be carefully borne in mind. They vindicate Nelson; but they also show that in a contest on the ocean we should now have to deal with adversaries in a far better condition than our enemies of 1793—1805.

Nelson was certainly the first of modern seamen. His feats of seamanship remain unrivalled. Whether, as at the Nile, he steers his fleet where Brueys thought he would never venture; or whether, as at Copenhagen, he enters a channel where Parker would not attempt to move; or whether he maintains the blockade of Toulon with ships that seem to defy the weather; or whether he pursues Villeneuve to the West Indies, gaining on his enemy hand over hand—he is always the perfect, matchless seaman. This gift was largely due to natural genius. For example, Nelson says of himself when still in his teens: "Captain Robinson used to say he felt as easy when I was on deck as any officer in the ship." When still a boy-captain he could manoeuvre in this style: "I was chased by three French ships of the line and the *Jervis* frigate. As they all beat me in sailing very much, I had no chance but running them among the shoals of St. George's Bank." The seamanship of Nelson must be as-

cribed, however, in some measure to long years of training. He served for some time as a common sailor; and the conqueror of the Nile largely owed his victory to his skill as a pilot, a craft he had learned when quite a boy in experiences on the Thames.

The nature of Nelson was heroic, and he had extraordinary power in gaining the hearts of men. These great qualities, combined with his perfect insight into the weakness of his foes, and with his skill in seamanship, made him an absolutely unequalled leader at sea. His feats of daring are well known; his ardour sometimes outran discretion; but, as a rule, his boldness was crowned by victory. The heroism of his character is attested by many examples. We cite a single one from this volume when Nelson was in his twentieth year:

"The first lieutenant was ordered to board her, which he did not do, owing to the very heavy sea. On his return the captain said, 'Have I no officer in the ship who can board the prize?' On which the master ran to the gangway to get into the boat, when I stopped him, saying, 'It is my turn; and if I come back it is yours.'"

The influence of Nelson on his officers and men was a talisman to secure success. He insisted on discipline, and could be severe; but, as a rule, he made his supremacy felt by inspiring his captains with complete confidence, by the ascendancy of commanding genius, by encouraging valour, by making large allowances for mere excess of zeal and daring, and by his intense sympathy with the common sailor. The author truly remarks:

"Great as had been the exertions of his predecessors in the glorious roll of English admirals, no one of them had, ere Nelson came, ruled rather by kindness and love than by fear. Even Jervis, respected as he was and readily obeyed, was rather feared than loved. Nelson was adored. He realised the duty of his being known by report to every man and boy in his fleet."

We have no space to dwell on Nelson's great battles. His celebrated manoeuvre at St. Vincent will be found well described in this book, in an extract from the *Edinburgh Review*. As for his victory of the Nile, the best planned and most perfect of all his triumphs, the honour of the decisive movement has been ascribed to Foley; but Berry's report appears conclusive.

"The position of the enemy presented the most formidable obstacles; but the admiral viewed them with the eye of a seaman determined on attack, and it instantly struck his eager and penetrating mind that where there was room for an enemy's ship to swing there was room for one of ours to anchor. No further signal was necessary than those which had already been made. The admiral's designs were as fully known to his whole squadron as was his determination to conquer or perish in the attempt."

The following shows the importance of Nelson's order to anchor by the stern in this famous action:

"I asked the second captain of the *Aquilon* how it was that, as we approached, they did not fire at us? He said 'after we got within a certain distance they ceased, reserving their broadside until we should anchor, and when swinging they meant to rake us; instead of which,' he said, 'you anchored by the stern,

and the first broadside you gave us killed the post captain and destroyed every battery but the lower deck, where the carnage was very great."

Nelson's tactics at Trafalgar could not be justified, if the contending fleets were of nearly equal power; but in the actual situation they were a stroke of genius. Collingwood, the surviving chief of the victory, Villeneuve, a skilful seaman, but a feeble leader, and Escano, who, after the fall of Gravina, succeeded to the command of the Spanish squadron, concur in opinion on this particular. We quote a few words from Collingwood's despatch:

"The enemy's ships were fought with a gallantry highly honourable to their officers, but the attack on them was irresistible."

Here is a sketch of Nelson by the Duke of Clarence, when the illustrious seaman was a youthful captain:

"He had on a full-faced uniform; his lank unpowdered hair tied in a stiff Hessian tail of extraordinary length; the old-fashioned flaps of his waistcoat added to the general quaintness of his figure, and produced an appearance of particularity which attracted my attention. . . . There was something irresistibly pleasing in his address and conversation; and an enthusiasm when speaking of professional subjects, showing me he was no common being."

Nelson had this appearance in the circle of home:

"Lord Nelson in private life was remarkable for a demeanour quiet, sedate, and unobtrusive, anxious to give pleasure to every one about him, distinguishing each in turn by some act of kindness, and chiefly those who seemed to require it most. During his few intervals of leisure, in a little knot of relations and friends, he delighted in quiet conversation, through which occasionally ran an undercurrent of pleasantry, not unmingled with caustic wit. At his table he was the least heard among the company, and so far from being the hero of his own tale, I never heard him voluntarily refer to any of the great actions of his life."

Mr. Lathom Browne discusses at length the questions of Nelson's conduct to Caraccioli, and of his relations with Lady Hamilton. As to the first, Nelson had a full share of the anti-Jacobin prejudices of the day; and he was singularly wanting in tact in politics, and in prudence in difficult affairs of state. As to the second question, we shall not touch a scandal which must be painful to many still living persons; Horatia is not long dead—"taceamus de istis ne augeamus dolorem."

WILLIAM O'CONNOR MORRIS.

*Hedda Gabler*: a Drama. By Henrik Ibsen. Translated by Edmund Gosse. (Heinemann.)

THE later additions to Ibsen's gallery of "revolutionary" women might plausibly be regarded as experiments towards the solution of the problem—"How far can you provincialise, impoverish, or debase the revolutionary impulse without disqualifying it to serve as a dramatic motive." With every fresh canvas we seem to pass further from the forces and strivings of normal experience, from the primitive emotions and desires unadorned and undistorted. We have left far behind us Lona Hessel, with

her new-world unconventionalities, her infectious and triumphant soundness of heart and head; Nora, with her pathetic recklessness in defence of her wounded dignity; and even Rebekka, with her wild passion purified and ennobled by the presence of its object. We have entered a region where, of set purpose and with deliberate artistic intention, robust passion is replaced by sickly hankering, masculine will by fatuous caprice, and the pity and terror of tragedy by an ugliness which excites no fear, and from which we turn away rather because it is unsavoury than because it is sad. Even the Lady from the Sea, though her fortunes do not perhaps stir us very deeply, is yet in her way an alluring and pathetic figure; and the imperishable poetry of mermaid legend hangs about her wayward steps and consecrates her fantastic vagaries.

But Ibsen's latest heroine, Hedda Gabler, is drawn in soberer tints, and with a harder, more definite pencil than the half-mystic Ellida. She is no lighthouse child, but a fashionable city girl, for whom Nature possesses no spell and provides no sanction, and whose only excuse for her wild impulses is a bad heart and a morbid brain. She is not redeemed by emotion, for she can hardly be said to have any. Of love she is fundamentally incapable; and though she may be allowed, in justice, to hate her husband and her rival, it is with a cold malignity which never disturbs her composure. The only daughter of a general, she has been suckled in a preference of arms to arts which later on finds expression in a sinister taste for pistol-shooting in comparison with study. She has been reared in luxury, and is much courted by society. Entirely self-absorbed, she is chiefly occupied with the attempt to reconcile two dominant but contradictory instincts—a taste for the lawless deeds which society resents, and a profound dread of provoking that resentment. She longs for "life," but is afraid of scandal. She is fascinated by a brilliant adventurer, Lövborg, and listens with secret gratification to the loose tales which she permits him to pour into her maiden ear; but she is satisfied with listening, and when he one day takes advantage of her complaisance, in fear not so much of sin as of scandal she raises her pistol, and then, again in fear of scandal, lets it drop. They part, Lövborg to plunge into reckless dissipation, Hedda to find herself, after the general's death, reduced to marry the highest bidder for a maintenance. Her husband, it need hardly be said, proves, in the hands of Ibsen, a person entirely unlike herself. Dr. George Tesman is not only a scholar, but a Philistine among scholars. He has been brought up by an old aunt, who works him slippers, which he sorely misses when he goes abroad. His conversation, so far as it is not composed of vapid exclamations, gravitates under ordinary circumstances to the domestic industries of Flanders in the middle ages, upon which he is writing a book. He cares nothing for politics, in which it is not expected that he would succeed, if he did. He is, in short, the kind of scholar whom we should seek with less success in the British Museum or the Bodleian (though he may possibly exist there) than

in the imagination of the unlearned. Tesman is understood to have prospects of a professorship, on the strength of which he has married. At the outset of the play they have just returned from a prolonged wedding-tour, largely spent, on his part, in ransacking archives (we wonder, by the way, whether the consciences of all readers of the ACADEMY are quite clear in this matter), and, on hers, in a monotonous alternation of irksome solitude and intolerable *tête-à-tête*. Her return finds her more eager than ever to "live," though equally anxious to preserve appearances. The old aunt, who has mortgaged her income to furnish their home, proves insufficiently entertaining, and receives little encouragement to repeat her first visit. The prospect of "responsibilities," at which her friends drop various meaning hints, is angrily scouted by Hedda, and naively ignored by her husband. From the point of view of "life," motherhood is an irritating irrelevance; from that of the domestic industries of the middle ages, fatherhood is a blank. It is not for nothing that this Mrs. Tesman, as she already is by law when the play opens, retains her maiden name in the title. The poet knew better than the law; and he chose this way, the only one open to a dramatist of his reticence, of setting the critical brand upon his own creation. Hedda Tesman remains Hedda Gabler, and she freely makes it known. Her old "comrades," the wooers who would have been accepted if their offers had been more promising, gather around her, and find that they are to be comrades still. They listen sympathetically to her sarcasms at the expense of the domestic industries. Further than that, however, she declines to go. She has got into a *coupé* for a life-long *tête-à-tête* with Tesman; she will be bored to death, she knows; but she dare not shock society by jumping out, though she is willing to admit a companion "for entertainment." Two of these comrades play the leading part in the drama next to her own; the Lövborg before mentioned and a certain Justice Brack—both men of talent and no principle, who differ in so far as the one pursues with reckless vehemence and with flashes of generous remorse what the other achieves by crafty calculation and a scrupulous observance of social forms. Brack is a man of the world and of society, who supplies her readily with the "entertainment" which she desires; Lövborg appeals to her more deeply as the embodiment of the "courage of life," the reckless acting-out of impulse, which she aspires to but shrinks from. But Lövborg is a man of ideas as well as of acts; and in the interim he has won the heart of another young wife, Mrs. Elvsted, and under her inspiration has written a book on the forces of civilisation, which has made him instantly famous. This book is equally removed from the sphere of Hedda, who hates all books, and of her husband, who only reads the *Fuchsteufel*; and, as it makes Lövborg a rival of Tesman for his professorship, so it constitutes Mrs. Elvsted a rival of Hedda in relation to Lövborg. The action of the drama is essentially Hedda's effort to destroy this comradeship based on ideas,



and to set in its place her comradeship based on action. She contrives to win the whole confidence of her artless rival, a frail and tremulous flower of womanhood, who cannot resist the smiles of the terrible Hedda. While they sit together in her house, the three men meet at a bachelors' symposium, and play characteristic parts. Lövborg reads aloud a new and still bolder work on the future of civilisation, and then raves in his cups of the woman who "inspired" it; Tesman listens in involuntary envy, and goes home to his aunt; and Brack watches the situation to his own advantage. Overcome by wine and excitement, Lövborg, half-reclaimed by the "ideal" comradeship, plunges back into his wild courses; on his way to a low haunt he drops the MS. of his book—the "child" of that comradeship—which is picked up by Tesman, and innocently confided to his wife. In the finest scene of the drama, Lövborg bursts in and announces his loss to her. "But, after all, it was only a book," she objects. "The pure soul of Thea was in that book." Its loss symbolises the loss of his higher self. He cannot retrieve the loss, and he will not endure it. There is nothing more for him now but to end. Hedda at once perceives a chance of gratifying her aesthetic taste for the "courage of life," and thrusts a pistol into his hand, "and—could you not do it—beautifully?" He goes; and she calmly takes the lost MS. from her desk, and burns it sheet by sheet in the stove, murmuring as she destroys the monument of the ideal companionship: "Now I am burning your child, Thea! You with the curly hair! . . . Now I am burning—am burning the child." Thus Hedda seems to have twice conquered. But the morrow brings darker issues. Lövborg is found shot dead, it is true, but neither the place nor the manner of his death is "beautiful." Brack, moreover, who conveys the news, intimates significantly that only his silence can prevent the loan of the pistol creating a scandal. Hedda, appalled at the prospect of the scandal, or its alternative, and disgusted at the vulgarity of the death, retires; and while Tesman is lamely struggling with Mrs. Elvsted to restore the lost "child" from her rough and fragmentary notes, a report is heard, and Hedda is found stretched lifeless on the sofa, shot, in accordance with her taste, through the temple, having through sheer cowardice succeeded in at least parodying the "courage of life." Thus parody is the final issue of both comradeships.

We have tried to tell this story with the dispassionateness which is due to whatever Ibsen writes; but it will be easily believed that "Hedda Gabler" is not agreeable reading. Not that it contains a single word at which, granting the subject, the most sensitive taste would take offence; from beginning to end it is written with the austere reserve. It is indeed just its monotony of gloom which makes it repellent to the normal eye. Almost every character is in some way repulsive; and the good old aunt who, to Hedda's amazement, when her sick sister dies must needs find some other invalid to care for, is too insignificant an exception to the prevailing type to count against it. To produce dramatic effect with

such characters is more difficult than with characters whose personal charm of itself makes their fortunes interesting; but Ibsen has always shown himself independent of this cheap source of interest, though he has nowhere, unless in "The Wild Duck," eliminated it with so remorseless a hand as in this sombre play. It is a study in social pathology; and pathological studies appeal, as a rule, rather to the searching brain than to the sensitive nostril. Accepting it as such, it must be allowed to be in its way a masterly work. Its fundamental motives, granting the morbid psychological conditions in which they are supposed to act, are worked out with unflinching consequence to the catastrophe; and the incredulous impatience with which most readers will be affected when they reach this point applies at most to these conditions, not to the act in which they issue.

But, fully admitting the strength of the drama, one involuntarily asks whether, as art, this piece of pathology is worth the heavy sacrifice of beauty which it has cost? It is true that it contains far more beauties than the hasty reader is likely to suspect—unobtrusive beauties of symbolism and suggestion, of grouping and sequence. But the finely-chiselled form does not redeem the essential ugliness of the matter. We are accustomed in "modern" art to forego much beauty for the sake of a more intimate discovery of reality; but we demand that this reality should have a certain preciousness, a certain significance of its own. But in "Hedda Gabler" we are plunged into a world of unrelieved ugliness, only to discover what is not only in the highest degree ugly also, but of about as much significance for normal humanity as the phases of leprosy, or—the domestic industries themselves. It is the work of a great artist, but he has not succeeded in giving his study in a provincial hospital the universality of great art. This middle-class Nero in petticoats—who is aesthetic in her cruelty, who likes her friends to die if only they will do it beautifully, and herself hands them the pistol when she holds the means of driving away their despair, but who all the same is a woman, haunted by a perpetual fear of society, and dying at last by her own hand in order to escape its censure—is a creation powerful and subtle indeed, but in which when the book is closed and the "picture turned to the wall," we only half believe. Those who best know Ibsen's work in its whole compass will read this drama with most insight and with least pain. But they will also be the first to wish that the great poet—who has so long disguised his faculty for beauty, for the harmonies of speech, for the grace and glory of humanity, and under the plea of delivering us from falsehood, left untold the better part of truth—would yet once before the end go forward, by turning back.

We have only to add that, so far as we can judge of the translation in the absence of the simultaneously published original, it appears to be adequate, though rather less felicitously colloquial than Mr. Archer's similar work. The troublesome *Men* of exclamations (Germ. *Aber*) cannot always

be rendered by "But." And like some other critics, we should be glad to know whether the "cock-of-the-walk" which Hedda utters with her dying breath represents an equally jarring vulgarism in the original. A good portrait of Ibsen is prefixed.

C. H. HERFORD.

*Correspondence of Princess Lieven and Earl Grey.* Edited and Translated by Guy le Strange. Vol. III., 1834 to 1841. (Bentley.)

UPON the antecedent issue of two volumes of this Correspondence, we were promised a third if sufficient encouragement were afforded. Now, in circumstances of greater freedom, with no fourth volume impending, we may express the opinion that the Correspondence—though it approaches nearer to our own times, and though, as the Princess says, "one always takes more interest in what one understands"—is less interesting in this final instalment. This is perhaps due to the failing health of the Princess, to the long separation of the two correspondents, and to their being less concerned with state affairs when Prince Lieven had ceased to represent Russia in London and Lord Grey was no longer in office or a candidate for power. Yet in the lady's opinion, though the possession of power is favourable to the most valuable gossip, it is otherwise with regard to judgment as to the effects of policy. The Princess says:—

"One must stand among the spectators to see the play fairly, the actors themselves cannot possibly judge of the effect. And this, believe me, is the fruit of my observations during the twenty-two years I passed in England watching those who in turn have been at the head of affairs. I have found no exceptions, not even in your case. The statesman in power is surrounded by flatterers. He is naturally little prone to give credence to uncomfortable facts, and those who are interested in obtaining Ministerial favours keep all disagreeable matters from his knowledge. It is the way in all countries, and your country in particular forms no exception."

Mme. de Lieven was very unhappy at Petersburg, longing always for the "mild climate" and the friends of England. "It is only the English," she writes, "in whom one finds constancy in friendship: they always take you up again just where they left you"; and of the father and mother of the late Duke of Bedford she says, "the Russells in particular are friends of the right sort." In Russia, she lost sons, lost health, lost happiness, which last seems to have revived when she was told she was never to pass another winter in Petersburg and found herself in Paris. The fact is the Princess was an inveterate gossip, with a very high repute for the best news, which she loved to maintain. Her affection for Lord Grey—and his for herself to some extent—was in no small degree based upon barter of interesting news. She never concludes a letter without entreating him for more; and he, in writing condolence on the death of her son or her husband, understands the situation too fully to omit the latest talk as to political parties and appointments. Her residence in Paris involved

difficulties with her husband; but still she had the society, with an admixture of English passengers, such as her soul loved. She was often with Talleyrand, Thiers, and Guizot. The first, she said, "loves society and politics, and when his time comes you will see that he will die with a newspaper in his hand." Summer and winter alike she was happy in Paris. On Midsummer Day, 1836, she tells Lord Grey: "I have only been in Paris twenty-four hours, and yet all the world has come to see me—M. Thiers among others." After entreaties on her side that Lord Grey should come to Paris, and on his side that she should visit him at Howick, the Princess came to London in 1837, but did not go to Howick, which possibly was a relief to Lord Grey, who knew, upon her own word, that she feared ennui more than sickness. From Stafford House she wrote:

"I have given up all idea of visiting in country houses. I go nowhere. It is now very evident to me that the air, the mode of life, and the sad souvenirs awakened by my visit to this country are not at all conducive to a better state of health. For fear of worse arising, I return to the place where I found myself tolerably well—namely Paris."

The personality of the Princess is interesting, but not difficult to understand. She loved powerful society; and it loved her—as she well knew—for herself, but not less for her information. She was most careful to protect the sources of her gossip. After telling Lord Grey something of the personal affairs of the Comtesse de Flahault, she added—

"I beg you to keep my remarks on this head to yourself, for with all her good qualities Mme. de Flahault is a focus of gossip and tittle-tattle such as I have seldom seen elsewhere."

Lord Grey, no doubt, enjoyed her friendship and affection very sincerely, but he had also an appetite for her news. He said, "Of foreign politics, what I hear from you is alone to be depended on." His own letters were far less interesting when he ceased to occupy the seat of authority. Through all the years of this final volume he always declared that he would never retake office; and yet the very last words of this long Correspondence throw some doubt upon his perfect contentment: "If anything," he says in a postscript to the concluding letter, "would make me wish for a return to power, it would be the hope of co-operating with him [M. Guizot] for the purpose of maintaining peace and amity between France and England."

ARTHUR ARNOLD.

*The Wages of Sin.* By Lucas Malet. In 3 vols. (Sonnenschein.)

This is Lucas Malet's fourth novel. The first, *Mrs. Lorimer*, was a delicate sketch of one woman's character, under very modern influences and very subtle emotions. It showed in outline a conflict between spiritual egoism and spiritual duty, as these two forces appear among the circumstances of the present day. The second, *Colonel Enderby's Wife*, took a wider field of action, though not more deep a sentiment. It dealt with the impulses, the wants, the capacities

of two women and of two men: a bitterly painful book, laying bare the ultimate reality of much in human nature that is cruel and of much that is helpless, to the accompaniment of a very exquisite irony and a very courageous cynicism. The book is complicated and crowded, not always with artistic propriety; but it is a fine essay towards perfection. The third, *A Counsel of Perfection*, achieved perfection. It is a variation upon the theme of *Mrs. Lorimer*, that conflict of personal forces, as this difficult age affects them; but here, instead of a sketch, we saw a complete and rounded work. The psychology of the book is simply wonderful; its literary art is impeccable; its total charm is unforgettable. The result of a study in these three books leads us to conclude, that the greater success of Lucas Malet lies in the realisation of very personal and imperious conflicts of the emotion, apprehended through certain strongly felt and delicately touched characters: two or three central figures moving against a background of "black and white," or more often of a shadowy gray. A full stage, profuse accessories, the swing and stress of busy crowds, seem to overpower the peculiar genius of Lucas Malet: to deaden the vitality of the chief actors, and to dim their features.

*The Wages of Sin* is in the manner of *Colonel Enderby's Wife*: it is long, crowded, and ambitious of great things. Hitherto, Lucas Malet has excelled, and seems to recognise that excellence, in drawing a few contrasted and competing characters; here, the writer has been enamoured of expressing life at large: the great play of the world and its elements, the universal tragedy and comedy. To this end, the book is full of effort to be living and impetuous, in the spirit of Walt Whitman; indeed, that great writer has furnished Lucas Malet with mottoes and with metaphors. We read of "the splendour of living for those who dare sing the 'Song of the Open Road.'" Life is presented to us as a thing of passion and of heroism, of action, and of an almost monstrous force. The especial motive of the book is selected with this intention: a motive, which supplies the writer with the most violent and tumultuary passion, to be represented, not, as heretofore, upon some exquisite and rather private stage, but, as it were, in the theatre of the world. That motive is, in the writer's repeated phrase, "woman, the secret of the Fall and of the Redemption," and, in consequence, "the mystery, the glory, the cruel riddle and tragedy of sex." It is not without regret and a certain apprehension that we leave the choice and delicate places of *A Counsel of Perfection*, to plunge into so tremendous a sea of troubles as the psychology of sex; yet it can hardly be denied that a successful novel upon that subject, a novel which should deliberately fasten upon it and pluck out the heart of its mystery, would be among the great books of our generation. *The Wages of Sin* is not a great book: it is a great book *manqué*.

The tragedy begins in Devonshire, and not the least happy part of the book is the Devonshire peasantry and dialect. Mary Crookenden, the heroine, her cousin Lancelot, a very pleasant and very English boy,

are children together, living with their relatives, whose characteristics are delightfully touched. To the little fishing village comes James Colthurst, a young and morbidly enthusiastic painter: a man of great personal power, of an ardent temper and genius, filled with a sense of his mission to invigorate art with new ideals and a true realism. He is a little uncouth; he stammers under emotion; he is inflammable; but his devotion to art is his dominant passion. Overcome by sudden impulse, he lets himself be entangled with Jenny Parris, a mad Methodist fishing preacher's daughter; and she leaves her home as his mistress. She is ignorant, tempestuous, but with a certain glory and dignity of nature under the stress of her passion. Here is one result of the "tyranny of sex." Presently Mary Crookenden, a somewhat coldly charming character, grows up; and, to put it crudely, the problem is this: whom does she love, and whom will she marry? Is it Cyprian Aldham, a correct, cultured, and selfish young clergyman; or Lancelot, an honourable, handsome, and unpretentious young athlete; or James Colthurst, the great new artist, successful after hard struggles, bizarre, impressive, and strangely powerful? For she has met the artist and felt, with all the strength of her desire for experience and reality, his profound fascination and force. Jenny, in a dismal London lodging-house, is now the coarsened and neglected mistress, unsuspected by the world. Colthurst, who is intensely modern in his virtue and vice, feels the purity and spiritual beauty of Mary Crookenden. So much of the book it is permissible to explain, and certainly it presents tragic complications. Now, the stage is crowded to excess; even the actors of the preceding novels appear once more. There is that urbane versifier, Antony Hammond, still "whirling the silver string of his eye-glass"; Adolphus Carr; Mrs. Frank Lorimer; the house of Fallowfield, and Lady Louisa Barking; and many more. There are some felicitous new personages, in particular one Sara Jacobini, Mary's friend and companion, and Mr. Barwell, a timid and reactionary drawing master. Most of the scenes are laid in London, and a very bustling, jostling, exuberant London; everything is done to create the impression of this rapid, emotional, modern life, so superficial and still so passionate.

But the book is a great book *manqué*, because the writer, anxious to create this impression, has lost something of that careful delicacy which in the earlier books, by phrases of an adorable precision and subtlety, explained character and indicated emotion; instead, we have a whirl of hurrying phrases, pages of fevered description, an elaborately fervent manner. The psychology of the book does not convince; it is full of tragedy, well told as incident, but not felt as inevitable results, fatal and certain. It ends for all practical purposes with a scene of immense pathetic horror; yet it is hard to believe that the scene is true, not to nature merely, but to the previous character of the performers. The very language and style are inferior to those of the previous books; it overflows with that odious quality, cleverness; it is even "smart." And yet the



book has great qualities; infinitely superior to the average novel, it abounds in fine conceptions, in all the marks of *mind*, which make the strength of literature. Force, power, an almost savage degree of reality, an almost painful degree of pity, these are good things in a novel; but, in the hands of Lucas Malet, they win us less than the incomparable delicacy, the never-failing grace, which crowned *A Counsel of Perfection*.

LIONEL JOHNSON.

TWO BOOKS ON THE NEW TESTAMENT BY THE  
LATE W. H. SIMCOX.

"THE CAMBRIDGE BIBLE FOR SCHOOLS AND COLLEGES."—*The Revelation of St. John the Divine*. With Notes and Introduction by the late Rev. William Henry Simcox. (Cambridge: University Press.)

*The Writers of the New Testament: their Style and Characteristics*. By the late Rev. William Henry Simcox. (Hodder & Stoughton.)

THESE two little works, carefully edited by his brother, Mr. G. A. Simcox, afford fresh evidence of the nice scholarship and delicate critical sense of their lately deceased author. The first will certainly take its place among the best of the excellent series to which it is a contribution; while the other, short and unpretentious as it is, may be recommended as an admirable introduction to the study of the special characteristics of the different New Testament writers.

To take the works separately. In a pretty full Introduction to the Revelation, Mr. Simcox discusses the questions proper to the subject with commendable fairness and impartiality, and while he allows himself to be satisfied by the undoubtedly strong external evidence that the book is actually the work of John the Apostle, he shows the independence of his judgment by rejecting the tradition which refers the time of its composition to the reign of Domitian, and putting it back to the period between the death of Nero and the capture of Jerusalem. Attempts have recently been made to show that there is nothing in the style or language of the Apocalypse to prevent its being by the same author as the Gospel; but this was not altogether the opinion of so sound a scholar as Mr. Simcox. His judgment is that "*prima facie* the style of the Revelation is so utterly unlike that of St. John's Gospel and Epistles as to make it all but incredible that they are the work of the same author." And yet Mr. Simcox believed that they were. In fact, this seems to have been his main reason for assigning to the Apocalypse so early a date. If the Gospel was not written till towards the close of the century, and the Apocalypse before 70 A.D., there was, he thought, a sufficiently long interval to enable John to acquire that greater command of the Greek language and better knowledge of its grammar which the other Johannine writings exhibit. But seeing that Mr. Simcox found himself obliged to adopt the earliest date for the composition of the work, it seems odd that he did not also accept the usual pretrist explanation of the enigmatical

number 666. This would perhaps have carried him rather too far on rationalistic lines. Still, he does, to a great extent, accept the Nero-hypothesis, regarding the first five of the seven kings as the first five Roman emperors beginning with Augustus, the sixth as Vespasian, the seventh, who "must continue a short space" as Titus, while the eighth, who is of the seven, is Nero *redivivus* in Domitian. It is true that the mystical number lends itself to various interpretations. But certainly, from the modern critical point of view, none is to be compared with that which finds it in the Hebrew transliteration of Nero Caesar; and it was a little weak in Mr. Simcox to suggest that the true solution will not be found till the real Antichrist appears, when "believers will be able to identify him by this token."

Vischer's ingenious hypothesis of a Jewish ground-work as the basis of the Apocalypse has not been noticed in this Introduction, because, in fact, the Introduction was written long before the hypothesis was thought of. But full justice is done to it in an Excursus, in which, however, Mr. Simcox, while admitting one or two probable interpolations or misplacements, ably defends the integrity of the book as a whole. Of the notes it may suffice to say that they seem to be quite what the student is likely to need. They are brief and to the point, and full of information. They give the author's views without omitting other interpretations deserving of notice.

The second work named above is a companion volume to that on *The Language of the New Testament* already noticed in the ACADEMY (January 18, 1890). There is just enough of it to make one wish that the author had lived long enough to treat this whole important subject exhaustively. Even as it is, however, this little book will be found most helpful. It contains, in fact, a great deal in a very small compass; and certainly the young student could not do much better than take this book in one hand and his Greek Testament in the other, and turn up all the references. He will thus learn to distinguish the special characteristics of a number of writers, using with different degrees of mastery a common instrument, with whose peculiarities he has already familiarised himself by the aid of the former essay. Mr. Simcox, it is hardly necessary to say, does not rely upon mere phraseology, but takes into account the more subtle distinctions of style; and his book abounds in acute observations showing how thoroughly he had seized the leading characteristics of the different New Testament authors. It may, of course, be possible to dissent from some of his judgments, but they are always well considered and based on wide and accurate knowledge.

ROBERT B. DRUMMOND.

Edmond Scherer. Par M. Octave Gréard. (Paris: Hachette.)

M. GRÉARD is an academician of the French Academy—an assembly of the *plus honnêtes gens*, some of the finest wits and gentlemen of Europe, to use a phrase of the seventeenth

century. Yet he lacks reverence for the Belles Lettres, *Literæ Humaniores*: he points at St. Marc Girardin, and calls that accomplished critic "*ce professeur de belles-lettres*." M. Gréard speaks of the "*grâces solides*" of a lady mentioned in his book. It is difficult to give a better instance of what the *curiosa felicitas verborum* is not. But there are words which he can employ with effect. One of them is "*appesantissement*," a rare and good substantive in French. Pascal has used it with force: "*C'est un appesantissement de la main de Dieu*." And M. Gréard writes suggestively about the "*appesantissements de la vie*." M. Gréard has literary tastes. He holds an important office in the French Ministry of Public Instruction, is a chief senior inspector of elementary education, and a junior member of the French Academy. It is to be expected that in such a soothing and urbane atmosphere he will become a faithful worshipper of the Belles Lettres. And if he can infuse a little genuine literature into the democratic education of his country, he will have done for France what Matthew Arnold laboured to do for England.

Edmond Scherer is well known on this side of the Channel, and what is new about him in M. Gréard's book is possibly newer to Scherer's French admirers than to his English friends. It is worthy of note that Scherer—who went through many educations, *mores hominum multorum vidit*, in England, France, and Germany—owed his second education as a boy of sixteen to England and a quiet parsonage in Monmouthshire:

"Le 10 août 1831 [he was then sixteen] il arrivait à Monmouth, chez le Révérend Thomas Loader. Monmouth, petite ville de cinq à six mille habitants, assise au confluent de deux rivières, était un lieu de retraite à souhait, entouré de promenades charmantes, de bois ombrés, de ruines pittoresques. Ce calme riant et l'existence recueillie dont il trouvait dans l'hospitalité du pasteur le conseil et l'exemple, produisirent tout d'abord sur Scherer une impression d'apaisement. . . .

"Sa journée, telle qu'il la décrivait à sa mère (29 février 1832) se faisait de mois en mois plus réfléchie et plus pleine. En hiver, lever entre 7 et 8 heures; déjeuner à 8 heures et demie; à 9 heures, leçon d'anglais avec M. Loader; lectures et extraits; dîner à 2 heures et nouvelle séance d'anglais; thé à 6 heures; lectures et extraits jusqu'au souper, à 9 heures; coucher entre 11 heures et minuit. Au mois de juin, le soleil le trouve sur pied souvent dès 4 heures. Il s'isole, il s'oblige, il s'impose des plans de travail; il apprend le grec, il lit Blackstone et Burke la plume à la main. 'Tout est modifié en moi, s'écrie-t-il, non seulement mes habitudes, mais mes goûts et mes opinions. Je ne me reconnais plus.' . . .

A ces études, encouragées plutôt que contrôlées par le Révérend Thomas Loader, se mêlaient des discussions théologiques, des explications de la Bible, des méditations pieuses. Toutes les forces de son intelligence et de son âme étaient occupées. L'espèce d'atonie dont il souffrait avait fait place à une énergie d'application soutenue. De nouveaux horizons s'étaient offerts à son regard, serains et fortifiants. Pour la première fois la vie lui apparaissait avec ses devoirs et son idéal. Le sentiment chrétien l'avait pénétré.

At eighteen he formed a plan of work, and kept to it. M. Gréard observes with

truth that "possession of himself" was one of the most characteristic notes of his mind.

His third education was German; we have seen that his second was English; the first of all was French.

"Le séjour à Monmouth avait commencé à discipliner son esprit. C'est à l'école de Strasbourg qu'il se forma. Il n'en sortit pas seulement en pleine possession de la langue allemande, de même qu'il avait quitté l'Angleterre parlant et écrivant la langue anglaise comme sa langue maternelle; il y refit ou plutôt il y fit ses études. Les leçons du collège Bourbon ne lui avaient laissé qu'un mauvais souvenir. Il s'en accusait d'abord lui-même avec loyauté; il en accusait aussi le système. Il pensait que les humanités grecques et latines ne sont faites que pour une élite, un autre enseignement secondaire devant être approprié aux besoins du plus grand nombre; que même pour cette élite, elles absorbent un trop grand nombre d'années et qu'on pouvait en diminuer la durée, sans en amoindrir la portée; que ce qui surtout y faisait défaut, c'était l'esprit d'exactitude et de rigueur, l'esprit scientifique, en un mot, que l'école protestante de Strasbourg avait emprunté aux écoles d'outre-Rhin. . . . Plus tard il devait être plus juste pour la simplicité substantielle et lumineuse du génie français et se rendre compte des progrès accomplis depuis vingt ans dans nos méthodes d'enseignement. Il devait reconnaître aussi les abus et les dangers de la critique allemande, ce qu'elle risque d'engendrer de subtilité et de sécheresse, ce qui lui manque dans les idées générales d'aisance et d'ampleur."

Scherer forgot (at this time of his life) that things of perfect beauty are beautiful for all times and for all men and women and children, and find their way to the understanding of the wise and the imagination of the simple. In an essay on France and the democracy which he wrote after the ripe experience of a lifetime, he saw and pointed out the saving influence of the classics in a democratic society:—

"Ceux qui n'admettent point que la démocratie ait rien à envier à aucun autre régime montrent combien ils sont eux-mêmes étrangers à ces conditions d'étude et d'expérience, à ces qualités de finesse et de maturité qui font de véritables hommes politiques. Où auraient-ils appris, ces improvisateurs du journalisme et de la tribune, ce que les grandes lectures et le commerce de la société donnent d'étendue aux idées et de pénétration à l'esprit? . . . L'un des vices de la démocratie, comme de toute demi-culture, est la passion des idées simples, et par suite des principes absolus."

M. Gréard notes that Edmond Scherer was fond of walking, and that he belonged to that class of *promeneurs* who choose their walk and stick to it.

"Chaque matin il faisait sa promenade accoutumée [he was then a young man] dans un village de la banlieue de Strasbourg. Dès les premiers jours, il avait découvert l'endroit favori, combiné le chemin pour s'y rendre, et en dépit des railleries, il y était resté aussi fidèle qu'un novelliste d'autrefois à la grande allée du Luxembourg. En quelques pas il était à la porte de la ville. Puis venaient les allées droites et les feuillages épais du Mail. Au delà, la grande route. Après l'avoir suivie quelque temps, il entraînait dans un sentier qui n'aboutissait à aucun rendez-vous de promeneur. . . . Une fois là il ralentissait le pas: il était chez lui. . . .

\* "Par sa mère il avait du sang anglais et du sang hollandais dans les veines," M. Gréard says in the beginning of his book.

Parfois il emportait avec lui le souvenir d'une lecture, qu'il méditait. Ce mot de Pascal l'avait arrêté: 'quand il serait difficile de démontrer l'existence de Dieu par les lumières naturelles, le plus sûr est de le croire.' En rentrant, il écrivait: 'Je ne puis me faire à ce raisonnement. Le plus sûr est naïf! Comme si la foi pouvait reconnaître d'autre motif de croire que la vérité.'"

Yes, *le plus sûr* is naïf (*certius est credere* is not naïf in Latin); but this very naïveté is the strength of genius in Pascal and in the French language spoken by Pascal. The want of naïveté was the weak point in Scherer. Had he possessed the gift of naïveté, he would not twenty years later have written in a "note intime," reproduced by M. Gréard—

"Pascal a les inconvénients de l'absolu. Il ne comprend point ce qui est en dehors de son point de vue théologique: la vie, l'humanité, le monde, lui sont à bien des égards un livre fermé. Il est sublime, mais étroit, singulièrement étroit. Il doit plus choquer qu'édifier l'homme qui a pratiqué le monde et qui sait voir les choses par leur côté relatif."

Are we then to believe that the world was a "sealed book" for Pascal? It is more likely that Pascal was a sealed book for M. Scherer. Another sealed book was Molière. It is remarkable that the two most original geniuses of French literature were "sealed books" for M. Scherer.

WILLIAM MARKHEIM.

#### SOME BOOKS ON FOREIGN COUNTRIES.

*National Life and Thought.* A Series of Addresses. By Prof. J. E. Thorold Rogers and Others. (Fisher Unwin.) The lectures contained in this volume were delivered on Sunday afternoons at South-place Institute, during 1889 and 1890, and were

"designed to give information, in a popular form, with regard to the national development and modes of political action among the different nations throughout the world, by means of sympathetic and trustworthy accounts of their history, national aspiration, and modes of government."

The result of this excellent design has been, not merely the delivery of these addresses to audiences mainly composed of the working classes, but the publication of the present volume. For all who desire trustworthy information about the nations of Europe, but who cannot afford to purchase the latest Encyclopædia, this volume can be highly recommended. It is a book not only to read, but to keep. Within the compass of some 400 pages we have an account of almost every nation of Europe, and the value of the addresses has been enhanced by an excellent though not infallible Index. The lecture we first turn to is one entitled, "Lessons from the Dutch Republic," by the late Prof. Thorold Rogers. All the other lectures, Mr. Bent's "Modern Life and Thought amongst the Greeks," and Mr. Singer's "Jews in their Relation to other Races" only excepted, are simply entitled "Italy," "Russia," "Servia," or whatever nationality the subject may be. The reason for the professor's lecture not being entitled "Holland" is plain enough. Except for a reference to the House of Orange, there is nothing in the lecture about modern Holland; but there is much about "dominion being founded on grace," and other matters which many will think far more entertaining than Holland, whether ancient or modern. "Lessons from the Dutch Republic" is, like anything

written by the late Oxford Professor of Political Economy, well worth perusal. Its very flaws attract; for if you abstract its egotism, where would its wit be? But though Thorold Rogers is more witty than most of his brother lecturers, it cannot be said that he has much less to tell us of the working classes. We look in vain for any account of their wages, their diet, their trade associations, of strikes, and of sweating. The way in which the poor (the bulk of the people in any country) live is passed over in silence by them all, except by Mr. Minchin, in his lecture on "Servia," in which he deals with the social economy of the Serbs. The local government of that country is also described to us clearly and succinctly. Mr. Brackstad's description of local government in Norway is not so satisfactory. He merely tells us that it is a "perfect system." These lectures were delivered orally, and therefore aim at being popular, and in this—with one or two exceptions—they succeed. The most interesting of them is perhaps Mr. Adam Gielgud's "Poland"; the most entertaining is certainly that on the "Gypsies," by Mr. F. H. Groome. Speaking of the pitiless legislation against the people "called, known, held, and reputed Egyptians," Mr. Groome is reminded of the cruel old Norfolk gardener:

"He was hoeing one day, and a frog hopped out before him. 'I'll larn you to be a frog,' said crabbed Roger, and hoed it forthwith in pieces. So 'I'll larn you to be Gypsies,' said British law-givers, and the gallows was their means of education."

The account too of the death of Lancelot, by Offa's Dike, with Pyramus playing old Welsh melodies upon his fiddle, is poetical and pathetic.

"First the 'March of the Men of Harlech,' and then from its stirring tones he slid imperceptibly into the tender 'Shepherd of Snowdon.' And as he played he wept, the big strong man. 'Play that again, my Pyramus,' said Lancelot. And Pyramus did play it again, but not quite to the end; for, as the last bar opened, Lancelot died. Then there was lamentation in the tents of Egypt."

Mr. Gielgud's "Poland" is an admirable historical address. He admits that until the adoption of the constitution of 1791 all political power was vested in the nobles; but he points out that in the eighteenth century the number of "nobles" in Poland was so great that it constituted a fifth of the whole population, "which," he adds, "is a much larger proportion than that of the people who enjoyed the franchise in England after the first Reform Bill." In other words, the franchise was wider in Poland even before 1791 than it was in Great Britain before 1868. He claims for Poland that she was the land of liberty from the beginning of her history, "and that it was because she was the land of liberty that the despotic governments which surrounded her have always been her enemies." He points out the fallacy of any comparison between Poland and Ireland:

"Poland lost her independence at the end of the eighteenth century, when she was a civilised state and one of the great powers of Europe; Ireland was conquered in the twelfth century, when all the countries of Europe were more or less barbarous, and Ireland not the least. In Russian Poland a Pole is not allowed to buy land. In Ireland the Government assists the Irish tenants to become proprietors by purchase of their holdings."

He combats the notion that Poles are revolutionists and anarchists by pointing to the Diet of Galicia, which is a model for parliaments nearer home, and to M. Dunajewski, the Minister of Finance in the Austro-Hungarian Cabinet, who has produced a budget with a surplus. As the lecturers are all nationalist



in their sympathies, their hostility to the Tzar and his government are not to be wondered at. M. Sevasly in his "Armenia" is as strongly averse to annexation by Russia as Stambouloff himself. Mr. Magnusson in his "Denmark and Ireland" is not one whit less plain-spoken. He deplores Denmark's political friendships with Russia and France.

"In her greatest need," he tells us, "his Muscovite Majesty has made a miserable dupe of Denmark. You may gauge the ruin of the country, with but one million inhabitants, being burdened with a national debt of over twenty-two millions, besides a debt of over sixteen millions sterling of unguaranteed note issue, with its fleet gone, with Norway torn away from it in 1814 by Sweden, and Heligoland by England. The note-paper debt was cleared off by the drastically simple process of state bankruptcy, which merely transferred the ruin from the treasury to the holders of the paper, a shift which had the most deplorable effect possible on the country's agriculture and commerce. This was the outcome of Denmark's infatuated policy in leaving her destinies in the hands of Russia and France."

Space forbids our indulging in further extracts, though there are many other thoughtful lectures in this volume besides those we have referred to. Mr. Whitman tells us he read in an English newspaper the following criticism on a book on Germany: "A dull book on a dull subject." Reversing this sententious judgment, we might say that these addresses are interesting addresses on interesting subjects. The thanks of the public are due not only to the lecturers, but to the South-place Ethical Society, whose public spirit and liberality originated the scheme.

*Wayfaring in France.* By Edward Harrison Barker. With fifty Illustrations. (Bentley.) This is a capital book of its kind. It is an excellent account of pedestrian touring in France. Without aiming at fine writing, the author brings before us a true picture of the scenery through which he travels. He wisely avoids details of how he got to the real starting-place of his walking tours, and shuns descriptions of well-worn spots. These wayfarings deal with very different parts of France, or what was lately France. The walks are through the Landes, in Dauphiné, in Languedoc, in Brittany, and in Alsace. Generally Mr. Barker seems to have walked alone; on two occasions he had a companion, and it is singular to note that the narratives of these two journeys are decidedly inferior to the rest of the book. Perhaps the counter-attractions of companionship drew Mr. Barker's attention off from the close observation of nature and of manners which is apparent in his solitary journeys. All these are good, but we prefer the tours in Languedoc and in Alsace to any of the others. Mr. Barker's specialities are field-botany and church architecture; he notices every wild flower, and visits every church near his path. In Lower Languedoc he penetrates into the desert of La Camargue; but neither there, nor at Avignon, does he mention the poems of Mistral, *Nerto* and *Mireio*, which so wonderfully describe those spots. In fact, want of acquaintance with the popular literature and language of the places which he visits is the sole drawback to Mr. Barker's complete equipment as a tourist-traveller. He wisely does not dabble with politics, or economics, yet here and there a casual remark suggests much; as when he observes, p. 181, the contrast between Sterne's description of the region between Lunel and Nîmes, "one unvaried picture of plenty," with the reality now, after the destruction of the vines by the phylloxera, and the ruin of the cultivation of madder. So, too, in Alsace the present results of the German occupation, and the fact of two churches, Roman Catholic and Protestant, being necessary in villages where

one sufficed for both worships before, are brought out with greater effect by this simple mention than by more lengthy and more studied reflections. We can cordially recommend this book as a model for pedestrian travel.

*In Troubadour Land: a Ramble in Provence and Languedoc.* By S. Baring-Gould. Illustrated by J. E. Rogers. (W. H. Allen.) Mr. Baring-Gould was at Rome in deadly fear of an outbreak of typhoid fever, and already meditating flight, when he received a letter from the publishers asking him to go to Provence and Languedoc and write a book thereon. Thus this volume is a piece of bookmaking; but it is bookmaking of an excellent kind, done by a practised hand. The comedy in it is supplied either by the incidents of travel or by reminiscences of Mr. Gould's earlier life, all excellently told—witness the account of bric-a-brac hunting with a German Jew in Florence. Mr. Gould inspects carefully the churches and museums in every place he visits, and gives account of them all. He also reads up his Greek and Latin authorities. Thus, antiquities and architecture, classical and mediæval, are well described throughout. The padding (which is not overdone) is taken from Plutarch, from Caesar, and from Merivale. There are well-written narratives of Marius's campaign in Provence, and of Caesar's siege of Bourges. The physical features of the Rhone delta, the almost deserted cities and towns overlooking the Camargue, and on the shores and lagoons of the Gulf of Lyons, are excellently depicted by the writer and illustrated by the engraver. But the reader can hardly refrain from asking himself—Did the history of Provence and of Languedoc come suddenly to an end in mediæval times? The book is entitled *In "Troubadour" Land*, and the land is as truly the land of song as ever it was. There is, indeed, an occasional allusion to an early troubadour—one or two of the best-known anecdotes are re-told; but, on the whole, *In Troubadour Land* is something like the play of Hamlet with Hamlet left out. There is nothing in it to make a person, unacquainted with the fact, suppose that the inhabitants use any other language than French, still less that there is any literature in it. Of the Provençal poets—or of their Catalan brethren, who are almost as popular in Provence—there is not a word. And yet, what is given is so well done that our worst wish is that Mr. Baring-Gould should first study Provençal, modern as well as mediæval, then revisit the land and give us a second volume, telling, not of classical and mediæval and ecclesiastical Provence, but of Provence as it is, with its living troubadours, its poetry, its joyous sensuousness, the abundant enthusiasms, the exuberance of life of these children of the land of sun, of the vine, and the olive.

*Teneriffe; Personal Experiences of the Island as a Health Resort.* By George W. Strettell. (Fisher Unwin.) This sensible little book is written to correct the exaggerations which treat the climate of the Canaries, and especially of Teneriffe, as a specific in all cases of consumption. The writer dwells on the evident fact that the island contains many different climates; differing not only by reason of altitude or of proximity to the sea, but also because of the shadow of the giant mountain. All who have lived among mountains know how the temperature, wind, and rainfall vary under the eastern, western, or northern exposure. Other disadvantages are the doubtful quality of the meat, and in some cases even of the water; but these evils may in time be remedied. Still, Teneriffe is asserted to be superior to any other health-resort for consumptive patients, if only the spot most suit-

able to the special case be selected; but this is a large "if"—a mistake may be dangerous, or even fatal. The cruelty of sending patients in the last stage to die abroad, away from friends and home comforts, is insisted on, and it is right to give this warning. But we have known some return to die, with full deliberation preferring to enjoy to the last gratefully God's common bounties of earth, and sun, and air, instead of being imprisoned in close rooms in England, even with all the alleviation that loving care and skill of art can give. This side of the case may be considered by those whose ties at home are few. That greater benefit is sometimes gained in summer than in winter we can well believe; we have known the same in Madeira. On p. 36, by a slip, this island is said to be south, instead of north, of Teneriffe. All invalids going to Teneriffe should read this book; it is not addressed to the general tourist.

*The Diary of a Working-Man in Central Africa.* Edited by J. Cooke Yarborough. (S.P.C.K.) Early in the spring of 1882 Charles Janson, a devoted mission priest, died on the shore of Lake Nyassa. Exposure and toil had brought on a choleraic attack, but he had done his work. The graves of some men have an attractive force greater even than their unselfish lives. "I thank God," wrote Mr. William Johnson, "for the privilege of being with him in his Christian fortitude." Mr. Johnson then set about pushing forward the good work which Charles Janson had begun. The problem to solve was: "How is the Gospel to be brought to the people of Nyassa?" His solution was:

"(1) Give us a steamer by which native teachers, trained at Zanzibar, and English missionaries could be carried from town to town along the shores; (2) a central station, if possible, or an island in the lake, to which missionaries might be transferred in case of war and sickness; (3) a training ship anchored in some sheltered bay, which might form a floating college for native teachers."

The outcome of his appeal was the building of the *Charles Janson*; and among the volunteers to serve on board her was the writer of this diary, William Bellingham, an engineer and lay reader. The journal begins with their arrival at Quillimane on December 7, 1884. Christmas Day was spent in making their first trip up the Zambesi. By May, 1885, they had got as far as Matope, on the Upper Shiré, above the Murchison Falls. They had then reached a point at which the steamer would have to be constructed, but it was first necessary to make a dock in which her pieces could be put together. It was not until September, 1885, that Bellingham, with six other men, started in an open boat for the Lake, and eleven days after sailed past Charles Janson's grave at Maendaenda. They could not land owing to the heavy breakers on the shore. Christmas Day, 1885, William Bellingham spent alone, as the steamer still remained at Matope. The last entry in the diary is for October 12, 1886. Bellingham is then at Quillimane again homeward bound. The book has a good sketch map, and is well illustrated. The only complaint we have to make of the editor is that he leaves us to infer (see pp. 52-55) that there were "considerable dissensions among the little party," without telling us plainly the upshot of these disputes. Possibly, however, Mr. Yarborough may have thought that these "dissensions" did not concern him as editor of this diary. If that was so, it is unfortunate that he referred to them. There is an instructive footnote to page 78, which throws fresh light on what is done, or rather what is left undone, by our Foreign Office. In conclusion, we can recommend this unassuming little book to all who take an interest in Central Africa.

*Forty Days in the Holy Land.* By Elizabeth Harcourt Mitchell. (Kegan Paul & Co.) The first two chapters and the last two chapters in this book might well have been omitted. The remaining nine, which describe the writer's wanderings from Jaffa to Beyrout, form very pleasant reading. Mrs. Mitchell is a zealous High Churchwoman, but her enthusiasm makes her neither narrow nor bitter. The following is a fair sample of the style and spirit in which she writes:

"A visit to a harem was said to be a desirable conclusion to our sojourn in the East, but I, for one, declined to enter such a place of degradation. Were it possible by such a visit to help our poor sisters out of their slavery, I should only have been too thankful to make it; but to go and see them penned up in their detestable prison was a great deal more than any Christian woman ought to bear."

While Mrs. Mitchell's party was in Damascus they fell in with Milan, ex-king of Servia. This potentate was travelling at an expense of £20 a day, besides extras!

#### NOTES AND NEWS.

MR. JOHN MORLEY and Mr. A. J. Balfour have both been elected presidents of the newly-founded British Economic Association, of which Mr. Goschen is president and Prof. Edgeworth secretary. Besides the *Journal*—of which it is hoped that the first number will be ready by the end of March—members will also receive, for their annual subscription of one guinea, translations of foreign works and reprints of rare economic classics. It has been decided that the first of these shall be a translation of Roscher's *History of Economical Literature in England*.

MR. H. G. KEENE, author of *The Fall of the Moghul Empire*, has written a life of Madhoji Sindia, the contemporary of Warren Hastings, and the greatest statesman and warrior of his line, for the series of "Rulers of India," edited by Sir W. W. Hunter. He has been fortunate enough to find a portrait of him, painted in oils by a wandering Italian (name unknown), which is now in the possession of Sir Mountstuart E. Grant-Duff, the son of the historian of the Mahrattas. This will be reproduced as a frontispiece to the volume.

THE second volume of Mr. Charles Booth's *Labour and Life of the People* will be published next month. It will contain London street by street, Central London, South and outlying London, London children, &c. Five large maps and several tables of comparative poverty will also be given in a separate volume.

MR. BERNARD BOSANQUET has sent to press with Messrs. Swan Sonnenschein & Co. for immediate publication a criticism of General Booth's scheme, from the ethical point of view.

The last volume of Mr. Bailey Saunders's series of Schopenhauer Selections will be published by Messrs. Swan Sonnenschein and Co. very shortly. It will be entitled *The Art of Literature*, and contain the essays on "Authorship," "Style," "The Study of Latin," "Men of Learning," "Thinking for Oneself," "Some Forms of Literature," "Criticism," "Reputation," and "Genius."

MESSRS. METHUEN announce a new series, to be called "Social Questions of the Day," under the editorship of Mr. H. de B. Gibbins, whose *Industrial History of England* was reviewed in the *ACADEMY* of last week. The common aim of the writers will be to treat their subjects from the point of view of the historical school of economics. The first volume, to appear immediately, will be *Trades Unionism—Old and New*, by Mr. George Howell. This will be

followed by *Poverty and Pauperism*, by the Rev. L. R. Phelps. Among other volumes arranged for are—*The Co-operative Movement of To-day*, by Mr. G. J. Holyoake; *Mutual Thrift*, by the Rev. J. Frome Wilkinson; *English Socialism of To-day*, by Mr. Hubert Bland; *The Commerce of Nations*, by Prof. C. F. Bastable; *English Land and English Men*, by the Rev. C. W. Stubbs; and *Christian Socialism in England*, by the Rev. J. Carter.

MESSRS. JAMES NISBET & Co. have in the press a new series of books on practical Christianity, entitled "The Christian under Review," edited by the Rev. Charles Neil, Incumbent of St. Matthias, Poplar. In twelve popularly-written small volumes the Christian will be viewed in regard to his start, aims, beliefs, mental and moral training, recreations, influence, privileges, duties and responsibilities, progress, worship, and inheritance. The list of the writers includes the bishop of Sodor and Man, the dean of Gloucester, the dean of Norwich, Archdeacon Sinclair, and Archdeacon Wynne, of Aghadoc.

A NEW novel, by Mrs. Needell, entitled *Stephen Ellicott's Daughter*, will shortly be issued by Messrs. Frederick Warne & Co.

A SHILLING edition of the English translation of Ibsen's "Rosmersholm," by Mr. Charles Archer, will be issued immediately by Mr. Walter Scott. At the performance of "Rosmersholm," to be given on February 23 at the Vaudeville, the text of his edition will be used.

MR. T. FISHER UNWIN will issue next week the second edition of *Mademoiselle Lee*—a book which has lately received the encomium of Mr. Gladstone, though it is not true, as has been reported, that the authoress is a relative of the ex-premier.

THE first number of the *London Middlesex Note Book*, a new illustrated quarterly magazine of local history and antiquities, edited by Mr. B. P. W. Phillimore, will be published during next month by Mr. Elliot Stock.

AN "interview" with Dr. Herman Adler, acting chief Rabbi, will appear in No. 386 of *Cassell's Saturday Journal*, to be published on February 18. It is accompanied by an illustration, showing Dr. Adler in his office in Finsbury-square.

MAX O'RELL has accepted an engagement to pay a third visit to America next season. He is engaged to give a hundred *causeries* in the United States and Canada. On his return to Europe, Max O'Rell intends retiring from the lecture field.

AT the meeting of the Cymmrodorion Society, on Wednesday next, February 18, Mr. Alfred Nutt, author of *Studies on the Legend of the Holy Grail*, will read a paper upon "The Latest Views about Arthur."

THE Chief Rabbi will lecture at the Lambeth Polytechnic, Ferndale-road, Clapham, on Sunday next, February 15, at 3.30 p.m., upon "The Wit and Wisdom of the Talmud."

THE library of the late Archbishop Thomson, consisting of upwards of 6000 volumes, is to be sold in the De Grey Rooms, at York, by Messrs. Hepper & Sons, on Tuesday, February 24, and the four following days. Besides a large collection of theological and philosophical works, it comprises the publications of many learned societies.

ON Monday next, February 16, Messrs. Sotheby will begin to sell the library of the late Cornelius Paine, of Brighton. The collection is of a miscellaneous nature, including examples of early English printers, from Wynkyn de Worde; some rare Bibles, sold with all faults; the second Prayer-Book of Edward

VI. (1552); an extensive series of the works of Defoe; a number of old plays; local publications relating to Sussex, Brighton, and London; and some modern books printed on vellum. The sale will last altogether for eight days.

THE annual meeting of the members of the Harleian Society was held on Wednesday last, February 4, G. E. Cokayne, Esq., Norroy King of Arms, in the chair. The accounts of the society showed a marked increase in the interest taken in genealogical pursuits. The publications issued during the past year were the "Marriage Licenses issued by the Vicar-General of the Archbishop of Canterbury, 1679—1694," in two volumes, and the "Registers of St. George's Chapel, Mayfair, 1740—1754." "The Visitations of Norfolk," and "The Register of the Parish Church of Kensington" are now in the press. Mr. Granville Leveson-Gower was elected a vice-president, and Mr. J. W. Clay a member of the council.

*Correction*.—In Mr. Whitley Stokes's letter on "Lives of Saints from the Book of Lismore" in the *ACADEMY* of last week, p. 139, col. 1, line 26, for "those (namely)," read "five (those, namely.)"

#### UNIVERSITY JOTTINGS.

LORD SELBORNE, who was formerly deputy steward as well as counsel to the university of Oxford, has been appointed high steward in the room of the late Earl of Carnarvon, who had held that office since 1859.

TRINITY COLLEGE, Dublin, has conferred the degree of honorary LL.D. upon Mr. A. J. Balfour.

THE general board of studies at Cambridge has approved Mr. E. A. T. Wallis Budge, of the department of oriental antiquities in the British Museum, for the degree of Doctor in Letters.

MR. SIDNEY J. HICKSON, author of *A Naturalist in North Celebes*, and some time deputy professor of anatomy at Oxford, has been appointed to the vacant lectureship at Cambridge in the advanced morphology of invertebrates; and Messrs. G. F. C. Searle and S. Skinner have been appointed demonstrators in experimental physics.

MR. PERCY GARDNER, Lincoln and Merton professor of classical archaeology at Oxford, will deliver a public lecture on Friday next, February 20, upon "The Life and Work of Henry Schliemann."

ON Monday next, February 16, Mr. E. Gardner, director of the British School at Athens, will deliver a public lecture, under the auspices of the Cambridge Hellenic Society, on "The Theatre of Megalopolis." At the same time a collection of water-colour drawings of Byzantine architecture, by Messrs. Schutz and Barnsley, will be exhibited.

AT the meeting of the Cambridge Philological Society, held on February 12, "Aristotle on the Constitution of Athens" was to be discussed by Dr. Jackson, Mr. Hicks, and Mr. Wyse.

Two portraits have been presented to the university of Cambridge by subscription: one of Dr. Westcott, now Bishop of Durham, painted by Mr. W. B. Richmond, which was exhibited at the Royal Academy last year; and the other of Prof. Alfred Newton, by Mr. C. W. Furse.

THE first scholarship founded at Oxford in memory of the late Aubrey Moore, for the encouragement of theological study, has been awarded to Mr. Ragg, of Christ Church, who has already taken a first in classics and in theology.



THE Union at Oxford has resolved to open negotiations with the general assembly of Paris students, with a view to placing them on the same footing, as regards honorary membership, with Cambridge, Dublin and Durham men.

THE *Oxford Magazine* has published a census of undergraduates resident this term. The total is 2420, as compared with 2394 two years ago. The chief features are the increase in non-collegiate students (who now outnumber any college) and at Lincoln, Brasenose, and Trinity; and the decrease at Worcester, Oriel, Queen's, Christ Church, and Merton.

PROF. EWING'S inaugural lecture at Cambridge, on "The University Training of Engineers," has been published as a pamphlet by the Pitt Press.

PROF. SETH, of St. Andrews, has been appointed to deliver the A. J. Balfour philosophical lectures at Edinburgh. He will give four lectures upon "Realism," on the four first Mondays of March.

THE free evening lecture at University College, London, on Wednesday next, February 18, will be delivered by Mr. Augustine Birrell, upon "Samuel Richardson."

MR. SATYANIDHAR, acting professor of logic in the Madras Presidency College, states that out of 207 Indian students now in England, Cambridge has 30 and Oxford 9. The rest prefer London or Edinburgh.

#### ORIGINAL VERSE.

##### A BLARRITZ SKETCH.

THE raincloud rests upon the Rhine,  
A silvery light is on the sea,  
The grey shale cliffs shine wet, and we  
With pallid skies are more in tune  
Than when the purple mountains glow  
Along the clear horizon line,  
And sparkling waves like foaming wine  
Leap up and o'er the rocks below.  
We seek the fresh salt-laden air,  
The odour of the sea-wrack thrown  
Upon a fearful coast, storm-blown,  
That bids the mariner beware.  
We cannot always feast or tread  
Lightfooted, for the heart has fears,  
And watchful eyes have hidden tears—  
Bitterest tears are oft unshed.

BEATRIX L. TOLLEMACHE.

#### MAGAZINES AND REVIEWS.

THE Rev. Scott Robertson contributes to the *Antiquary* for February a useful memoir of Richard Yngworth, first bishop of Dover. He was a Dominican friar, but his early history has not yet been made out. He was appointed to the new see in 1537, and died in 1544. Mr. Robertson gives an abstract of the prelate's will; we wish it had been printed in full. Mr. Roach de Schonix reviews the new edition of "Petit's Architectural Studies in France," and is happily enabled to reproduce some of the engravings. One of these is "A Font at Loches," which, if it were in an English church, we should call Norman; but that would not be a proper term for any architectural object in Touraine. It is a circular bowl, with two rows of square panels, and a running pattern at the top. We wish some wandering antiquary who can draw accurately would reproduce it in full, so that the designs in all the squares might be known to us. Mr. Robert Blair contributes a note on "Sand-desks," that is, desks with a rim round them which were filled with sand, in which the earliest lessons in writing were acquired. They were, it seems, in use in the Bishopric of Durham as late as 1810. We thought that, like

the horn-book, they had been discarded in the last century. Mr. John B. Shipley communicates a very interesting article on recent discoveries of an archaeological character in the neighbourhood of Boston, U.S.A. We must await further information ere we accept the conclusions which would seem naturally to flow from them. Mr. Hope still continues his valuable series of papers on Holy Wells. We trust when he has come to an end that they may be collected into a volume.

#### A NEW THEORY OF THE OSSIANIC SAGA.\*

PREVIOUS investigators of the Ossianic Saga have started from the indications of the Irish Annals which make Finn a prominent figure of third century history. Some have accepted the Annals as substantially true, and have based their interpretation of the Saga upon them; others, like Mr. Skene, have refused them all credence; others, again, like myself, have accepted a third-century historical Finn, while maintaining that his life and deeds had substantially no influence upon the Saga, which was in reality an arrangement of mythic and heroic tales, made chiefly in the eleventh and twelfth centuries. Prof. Zimmer now comes forward with a theory which, if true, is of such far-reaching consequence that no apology is needed for laying before the English reader the following hasty summary, made from an advance copy, which the writer owes to Prof. Zimmer's courtesy.

The historical conditions which form the basis of Prof. Zimmer's argument are, briefly, as follows: In 795 Norwegian Vikings appear for the first time upon the coasts of Ireland, which they assail and harry for more than half a century. At first they only plunder and sail away; but soon they fix themselves in the land, seize upon strategic points, ally themselves with the native kings (who eagerly seek their aid in the interminable conflicts which every Irish chieftain waged with all his neighbours), marry native women (who greatly appreciated their stature and comeliness), and become half-Irish. In the early years of the ninth century a Norwegian leader, Thorgils, seeks to found a Norse kingdom, but fails and is slain. The political organisation of Ireland is not seriously affected by the Norsemen. It is otherwise with the next batch of invaders—the Danish Vikings—who appear in the middle of the ninth century, seize and hold Dublin against both Irish and Norwegians, whom they defeat with terrible slaughter, and found a Danish kingdom, which has imitators in the South and West, plays its part in the ceaseless warfare that rages between the head-kings of Ireland and the under-kings, and which is at times the most powerful political factor in the island. The Danes remain heathens until the middle of the tenth century, when Anlaf, son of Sitric, invades England, is conquered by Eadmund, and submits to baptism in the year 943. Christianity furthered the assimilation of Celt and Scandinavian, as did likewise the political events of the late tenth and early eleventh centuries, when the Munster chief, Brian, wrested for a time the head-kingship of Ireland from the North Irish chiefs, with the aid of the Danish Vikings, and then, turning against the latter, inflicted upon them the defeat of Clontarf, which, however slight in its immediate effects, yet marks the termination of the period of invasions. The later raid of Magnus Bare-legs

(A.D. 1103) was an isolated event, standing in no real connexion with the invasions of the ninth and tenth centuries.

Such is the historical background to the Fenian Saga. Prof. Zimmer first examines the fifteenth century account of Finn, which represents him as the head of a standing militia engaged chiefly in protecting the coasts of Ireland. He has little difficulty in showing that at the period assigned to him (second and third century, A.D.) Ireland was exposed to no invasions, and that texts of the tenth and eleventh centuries which deal fully with the history of that period know nothing of any standing militia. Moreover the texts of the older Ultonian heroic cycle, redacted in the in the seventh century, revised and interpolated down to the tenth century, although they contain numerous traces of the influence exercised upon them, by both the classical and Christian culture which blossomed forth so richly in Ireland in the seventh and eighth centuries, and by the Norse mythic and heroic tales of a later period, yet show no sign of any such institution as that pictured in the later Fenian texts. Nor is any mention made in the Book of Rights, a compilation of the later tenth century, of the elaborate code of rights and privileges of the Fenians as we know them from the fully developed Fenian Saga.

Irish texts of the eighth-twelfth centuries repeatedly present the word *fiann*, plural *fianna* (also *fénid*), in the sense of "warrior," "warrior band." Later texts specialise the meaning, referring it to the warrior bands of Finn and Goll, the Fenian militia. The word *fiann* is a loan-word from the Norse; it is the Norse *fiandi*, plural *fiandr*—"enemy." The Norse Viking was the enemy *par excellence*, he was also *par excellence* the brave enemy, the warrior whose valour roused the admiration of the puny (*schmächtig*) Irishmen. From thence to "mercenary," "chieftain's suite," "fighting force of the clan," the transition is easy. Examples of all these various meanings are given, and it is shown that the word occurs in passages where Norsemen are either mentioned or where their presence may be suspected. But the signification of the word was still further extended; in the form *Féne* it became equivalent to "men," "race," "tribe." This took place when the original connexion between the words *fianna* and *féne* and the Scandinavian population had died out of the popular mind. Thus a verse in Fiacc's hymn to Patrick, which runs thus, "he [Patrick] preached thrice thirty years to the heathen bands of the Féne" was taken in the sense that *Féne* was an old generic name for the population of Ireland. But how comes a name originally applied to Norse Vikings to appear in an early hymn to Patrick? The apostle of Ireland certainly never preached to the Norwegians. No, but the tenth-century Irishmen thought he did. Prof. Zimmer quotes several texts, of which I shall mention the most important presently, in support of this statement. But why did they believe this? The answer to the question involves the consideration of the Patrician documents in the Book of Armagh. Ever since the beginning of the eighth century Armagh had striven to push her claims to primacy; she had valiantly stood on the side of Rome in the struggle against the particularist usages of the Celtic Church (reckoning of Easter and special form of tonsure), and had not hesitated to forge a series of documents in furtherance of the Roman claims. Prof. Zimmer hints that the primacy was the price Rome paid to Armagh for this support. But the pretensions of Armagh were not finally accepted by the Irish Church until the middle of the ninth century, and we can follow the stages of the conflict in the Annals. In the

\* *Zeitschrift für deutsches Alterthum*. Vol. 53. H. Zimmer, Keltische Beiträge, III., weitere nordgermanische einflüsse in der ältesten überlieferung der irischen heldensage; ursprung und entwicklung der Finn-(Ossian-)sage; die vikinger Irlands in sage; geschichte und recht der Iren.

tenth century a new danger arises: the Danish king is baptised in England, the Danish Christian community looks to Canterbury rather than to Armagh. The old device is resorted to, and a series of pious fabrications of the last quarter of the tenth century represent Patrick as having converted the ancestors of the Danes. The device met with the success that attended any more than usually outrageous perversion of the truth in the Middle Ages generally, and in Ireland specially. Armagh triumphed; but her very triumph led to oblivion of the facts. In the eleventh century, when the mythology and heroic history of Ireland were thrown into chronological form, the Irish antiquaries were puzzled by the statement that Patrick had converted the *Fene*; they had forgotten all about the Danes, to whom the *Fene* were one of the early races of Ireland, and they romanced about them to the top of their bent. But by this time, as we shall see presently, Finn and his men had been transferred back into the third century. The connexion of *Fene* with Finn was by this time well established. But the Irish antiquaries of the eleventh century knew that Patrick was later than the third century; they got over the difficulty by feigning that some of the *Fene* had lived long enough to be converted by the apostle of Ireland. Thus arose the fable of the supernaturally prolonged life of Ossian and Cailte.

Let us now turn to a tenth century text which brings together Patrick and the *Fene*. "Loegaire's Conversion" states that Patrick codified the customs of Ireland with the help of eight other commissioners, two with himself to represent the Church (Benen, Cairnech); three representatives of the kingly power (Loegaire the head-king, and the under-kings of Ulster and Munster); and three others, Dubthach head bard of Ireland, Fergus the poet, and Rus mac Tricim *sui berla feni*, "a knower of speech of the feni." This Rus mac Tricim is a Rus Tryggvasonar, and the *berla feni* is Norse. This fable corresponds to a fact. The Senchus Mor is no purely Irish text of the fifth-sixth centuries, but a late tenth century codification of Irish, Norse, and Norse-Irish custom, which came into existence when the Scandinavian invaders had welded themselves into the political and social life of Ireland.

So far has the word "fiann" carried us. Now for the earliest accounts of Finn himself. These date from the tenth century, and figure him as the chief of a Viking band, strong in the possession of the strategic position of Almu, allying himself now with this now with that native chief, making love early and often, playing such rough practical jokes upon his followers as to tie up one naked to a tree all night because he had deemed it too cold to go out when told (an interesting testimony to the antiquity of the special Teutonic form of humour), son probably of a Norse father and an Irish mother, and endowed with the seer's gift. As early as the second half of the tenth century he figures as a personage of the second and third centuries. How did this happen? The circumstances of the times in which the historical Finn (the Viking chief) lived must have been like those of the third century, so like as to induce confusion in the minds of the tenth century Irishmen who had no correct idea of the past. At the end of the second century Ireland is equally divided between Mug Nuadat and Conn Cetchathach. In the middle of the ninth century Fedlimid mac Crimthain is the recognised king of Southern Ireland (*Uth Moga*, Moga's half). The record of his struggles with the Northern kings, Niall and Maelsechlainn, recalls that of the second-third century head-kings, Art and Cormac mac Airt, against Southern Ireland. Indeed it may be assumed that the tenth-eleventh

century accounts of the second-third century wars were influenced by the real history of the ninth century. In one instance this can be proved. A late tenth century North Irish poet decks out the legendary North Irish third-century king, Cormac mac Airt, with traits derived from the historical South Irish bishop-king of Cashel, Cormac, slain in 903. In one of the oldest tales about Finn, his father, Cumall, carries off his mother Murni, daughter of Tadg mac Nuadat. Now Ailill Aulom, a celebrated legendary king of the early third century is a son of Mug Nuadat (mac Moga Nuadat); whilst Tadg mac C  in is a prominent figure in the Leinster legendary history of the late third century. Tadg mac Nuadat reminded the Irish story-tellers of both these earlier personages, who were separated by nearly two generations—hence the uncertainty that prevails in the earliest Fenian texts about Finn's alleged date, and the fact that he is made to live over some 150 years. Finn is thus brought down to the early eighth century; and we find at this date a Caittil Find, who was slain in Munster in 856 by Imar and Olaf, kings of the Dublin Danes. These had appeared in Ireland a few years previously, and their hand had been laid as heavily upon their Norwegian predecessors as upon the native Irish. The Norsemen—now after two generations half-Irish—made common cause with the natives against them. Caittil Find was their chief leader; his defeat and death in 856 marks the triumph of the Danish invaders, who were to rule in Dublin for three centuries. About Caittil Find himself—half-Norse, half-Irish—gathered every floating story, every characteristic trait that the Irish knew of in connexion with the Norsemen. His fight against the Danish overlord, when transferred back into the third century, becomes the fight of the Fenian militia against the head-king of Ireland. But, it may be objected, Find is no Norse name. No; it is the Irish translation of *hviti*, "white." Caittil was a "Mr. White," as were so many of the Vikings of the first invasion, who came mostly from the Hardangerfjord. Indeed, the predominance of the name "white" struck the fancy of the Irish, and they called the over-sea visitors *findgenti*, "white strangers." Later, when the Danes appeared, and straightway came to blows with the Norsemen, they were distinguished as *dubgenti*, "black strangers."

The after development of the Fenian Saga is conditioned partly by its semi-Norse origin, partly by the fact that the later bards borrowed scenes, incidents, and traits from the older Cuchulain cycle, and wove them into the new heroic epos. One instance may suffice. In the Cuchulain cycle Ulster defies the remainder of Ireland; Cuchulain, single-handed, holds at bay all the forces of the South and West. In the Fenian Saga Ireland takes the place of Ulster, and successfully withstands the onslaught of the King of the World and his motley tribe of allies. Through all, too, pierces the original heathen character of the eponymous hero of the Saga. But South Ireland was already Christian in the third-fourth centuries, so that positive heathen practices could no more have occurred there in the ninth century than in the Germany of the twelfth or thirteenth century.\* Another testimony this to the imported nature of the Fenian legends. The most distinctive trait of heathenism associated with Finn himself, and the one which seems to have impressed the Irish the most vividly, is his divinator power and the magic practices with which it was accompanied. From one of the oldest Finn

\* This shows how far removed is Prof. Zimmer's standpoint from that of the modern folklorist.

stories, dating back to the tenth century, we learn the names of these practices, *imbas forosnai* and *teinn laegda*. This latter cannot be explained in Irish; it is the Old-Norse *teinar laig  ir*—"the thrown staves," and this method of divining the future may be compared with the casting of "surculi" described by Tacitus in chap. x. of the *Germania*.

This brief summary does scant justice to an investigation every point of which is buttressed by a wonderful array of facts, and by reasoning of the most subtle and acute kind. One other point, however, I must cite. Lochlann has hitherto been referred to Norway, and explained as "lake-land." But, according to Prof. Zimmer, the oldest form is *Lothlind*, gen. *Lothlinda*; and it is an Irish rendering of L  land, the island whence came the first Danish Vikings. At first it designated the Danes' country alone, and received the extended meaning of Scandinavia generally at a comparatively late period.

Let me first sum up the novel -- nay, revolutionary--features of the hypothesis. If true, it supplies, as its author claims, an Ariadne's clue through the maze of early Irish history and literature. (1) Wherever we meet the words "fiann" or "f  ni" we can postulate the presence or the influence of Norsemen. (2) Early Irish ecclesiastical history is dominated by a series of pious frauds *ad majorem gloriam Ard-machiae*. (3) The Brehon law is shifted several centuries down, and no longer represents an independent autochthonous legal growth, but a compromise between two rival systems. (4) The Fenian Saga, in so far as it is not a mere literary elaboration of historical and pseudo-historical facts, is to be referred to Teutonic rather than to Celtic mythopoeic fancy.

In presence of researches so weighted with matter, so clogged with ultra-ingenuity of analysis, written, moreover, and printed with all those refinements of obfuscation wherewith the modern German loves to supplement the natural want of perspicuity of his language, I can only present a few observations of the most general character.

It is hardly too much to say that the hypothesis turns upon the word "fiann." But is the suggested derivation a likely one? Granted the Celt could find no better generic name for the Viking than "the enemy," would he have gone to the Viking's tongue for the word itself? He must have learned it from the Viking; did the latter describe himself as a "fiandi" enemy? Moreover, although Prof. Zimmer shows that where "fiann" is used there is generally something Norse *sous roche*, yet he admits that *fiandr* was never officially used of the Norsemen as a whole. He quotes as analogous the word "slave"; the Germans captured numbers of Slaves, hence the word became synonymous with *servus*. But it hardly needs pointing out that the analogy is a false one. The further instances of Find = Hviti, and findgenti = Norsemen many of whom have the surname hviti, can hardly be said to support the main thesis. Indeed, I fear that presented thus baldly these conjectures may move to mirth. But Prof. Zimmer means them seriously, and has much to urge on their behalf. Nevertheless, philological considerations apart, I cannot but feel the immense initial difficulty of the theory.

Then, I find no satisfactory explanation of the most striking characteristic of the late Fenian texts: Finn's standing quarrel with the Lochlanners. If, as the hypothesis demands, all connected with the Scandinavians had become so vague even by the end of the tenth century as to allow the fable of a third century Finn, is it likely that the men of the twelfth and following centuries would have felt the stress of the invasion period sufficiently to make the Lochlann raider the standing figure which



he is in the Saga? The original enmity of Caitil and the Danes can hardly be adduced, because, *ex hypothesi*, this enmity had entirely lost its true character and been transformed into enmity between a third century Finn and a third century Irish head-king as early as the beginning of the eleventh century. Finally, are the facts mentioned by Prof. Zimmer at all strong enough to account for the transformation of a ninth century Norse-Irishman with a third century Irishman?

On the other hand, the *teinn laegda* incident has profoundly impressed me. The fact that Irishmen of the tenth, twelfth, and fourteenth centuries should ascribe a distinctively Norse practice to Finn must mean something, even if it does not mean all that Prof. Zimmer thinks.

It is to be hoped that Celtic experts will not be deterred by Prof. Zimmer's peculiar modes of controversy, of which there are some characteristically unpleasant examples in this paper, from subjecting his theory to the most searching criticism. Whatever may be its fate, it is a marvel of hard work, of acute investigation, of subtle reasoning. In every sense of the word it is epoch-making.

ALFRED NUTT.

### SELECTED FOREIGN BOOKS.

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- BIR, O. Kampfgruppe u. Kämpfertypen in der Antike. Berlin: Mayer & Müller. 3 M. 60 Pf.  
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RISOR, A. Studien zur Geschichte der französischen Konjugation auf -ir. Leipzig: Fock. 1 M.

### CORRESPONDENCE.

#### "ARISTOTLE ON THE CONSTITUTION OF ATHENS."

London: Feb. 9, 1891.

Those interested in the newly-discovered 'Athenaion politeia will do well in cases of doubt or difficulty to suspend judgment for a while until the book appears in a more satisfactory form, as it assuredly will do, when the promised facsimiles are once in the hands of Aristotelian scholars. Meanwhile the following corrections, which are mostly of an obvious kind, may be of use provisionally, if only to show the need of a new and revised edition of the text.

P. 16. *ἐν τοῖς ποιήμασιν αὐτοῖς πολλὰ καὶ μέμνηκε*. The last word, which is a *vox nihili*, is clearly a blunder for *μήμνηται*, the word used by the writer of the *Πολιτεία* in the very similar passage in p. 28.

P. 19. *ἔδει δὲ τελεῖν πεντακοσιμίδιον μὲν διὰ τὴν οἰκίαν ποιῆν πεντακόντια μέτρα*. For *τῆς οἰκίας* we must surely read *τῆς οἰκίας*.

P. 29. *καὶ πάλιν διὰ τὴν οἰκίαν* [sic] *ποῦ λέγει περὶ τῶν διαρρίμματα τὴν γῆν βουλομένων*. I cannot find any sense in this as it stands; but, by the change of a letter or two, we may get something very different—*καὶ πάλιν δὲ ἄλλοθι πού λέγει*.

P. 64. *διὰ τὴν ἑξέρου στρατιάν*. The writer means not the army of Xerxes, but his expedition—*στρατεία*. A similar correction has to be made in p. 75, where *στρατείας* is printed *στρατιάς*.

P. 66. *ἐπὶ Τιμοσθένει ἄρχοντι*. Read *Τιμοσθένης*.

P. 100. *ῥίον τε ὁ Παιανίδης καὶ Φάλλος δ' Ἀχέρουσι νῆας*. The last two words arise from a misreading of *Ἀχέρουσιος*; Phayllus was of the deme called *Ἀχέρουσι*, as Rhinion was of that of *Παιανία*.

P. 100. *ἐπ' Εὐκλείδου ἄρχοντος*. Read *Εὐκλείδου*.

P. 103. *δοκοῦντιν κάλλιστα δὴ καὶ πολιτικὰ καταπάντων καρδίᾳ καὶ κοινῇ χρῆσασθαι ταῖς προγεγενημέναις συμφοραῖς*. There is no sense in *καρδίᾳ* which is a mere error for *καὶ ἰδίᾳ*.

P. 125. *κωλύουσι . . . ὅχετον μετεώρας εἰς τὴν ὁδὸν ἔκρουεν ἔχον[τας] ποιεῖν*. The double solecism in this passage may be removed by restoring *μετεώρους* and *ἐχον[τας]*.

P. 143. *Διονυσίου τῶν ἐπὶ Ἀθηναίων*. Read *Ἀθηναίω*.

P. 162. *ἐμνηνύτης* is an impossible word; the true reading must be *ἐμνήκτης*.

I. BYWATER.

Wadham College, Oxford: Feb. 12, 1891.

P. 14, l. 8. *ἢν δ' ὁ Σόλων τῇ μὲν ῥήσει καὶ τῇ δόξῃ τῶν πρώτων, τῇ δ' οὐσίᾳ καὶ τοῖς πράγμασι τῶν μέσων*. *ῥήσει* here being impossible, I thought of *φύσει*; and it seems confirmed by p. 48, l. 10. *οἷ καὶ [τῇ] φύσει τῶν ἐπιφανῶν . . . ἦσαν*. This use of *φύσει* is perhaps against Aristotelian authorship. So is the use of *τὰ πράγματα*, unless *Pol. i. 11. 12* be parallel.

P. 16, l. 11. For *[ἄμα] τ' ἐξόν*, where the brackets show that *ἄμα* is put in by Mr. Kenyon to represent something illegible, read *ὥστ' ἐξόν*. *ἄμα τε* is quite ungrammatical.

P. 25, l. 7. *ἐς ἐν στασιάζουσης τῆς πόλεως μὴ [αἰρ]ηται [sic] τὰ ὅπλα μὴδ' μετ' ἐτέρων*. Read *μὴ τεθῇται τὰ ὅπλα*, the regular phrase.

P. 28, l. 7. *Σολὼν ἀποδημαῖον ἐλογίσαστο*. But this is not Greek. *ἀποδημαῖον ἐποιήσαστο* occurred to me; and it seems confirmed by p. 32, l. 18, *τὴν μὲν οὖν ἀποδημαῖον ἐποιήσαστο*.

P. 43, l. 3. *τῶν δὲ κοινῶν [αὐτῶ νῦν] μελήσεσθαι πάντων*. In this construction *μελήσειν* would be required. The writer probably said *αὐτὸς ἐμελέησεν*. Cf. l. 17. Something is left out in the clause preceding.

P. 47, l. 9. *ἥντι δὲ [παρὰ] τοὺς ἐν ἀκροπόλει τοῖς Παναθηναίοις ἱππῖαν (ἐτυχεσαν γὰρ οὗτος μετερχόμενος, ὁ δ' ἴππους ἀποστειλῶν τὴν πομπήν) μετερχόμενος seems unmeaning, and the present participle of *ἐρχομαι* is always suspicious. Read *καταρχόμενος*.*

P. 48, last line. *ἵα ἀσεβήσαν ἄμα καὶ γέγοντο ἀγενεῖς ἀνελάττες τοὺς ἀναιτίους καὶ φιλοὺς αὐτῶν*. Ought we not to read *ἐναγεῖς* for *ἀγενεῖς*?

\* Dr. Sandys has sent, as another conjectural emendation, *ἐτέρωθι πού*.

P. 92, l. 4. *οὐ χωρησάμενοι δὲ καλῶς τότε τοῖς πράγμασι*. *χωρησάμενοι* is perhaps only an oversight for *χρησάμενοι*.

The following suggestions I make with less confidence:

P. 14, l. 5. *καὶ γὰρ ἐπῆλθεν καὶ πρὸς ἑκατέρους ὑπὲρ ἑκατέρων μάχεται καὶ διαφισβητεῖ*. The editor says "the reading is very doubtful, with the exception of the first καί." *ἐπῆλθεν* appears to give no sense at all. I conjecture with much doubt *ἐπαλλάττει*, a favourite word with Aristotle, which seems suitable to describe the attitude of a man who sees and takes both sides of a question at once, who is at home in both camps.

P. 16, l. 17. *τὰ τε πράγματα νοσοῦντα μετεκρούσαστο*. The editor tells us that *μετεκρούσαστο* "is a very doubtful reading." In the *ACADEMY* for February 7 Dr. Sandys proposes *μετεχειρίσαστο*, but this hardly gives the sense required. Solon must have spoken not of treatment only, but of cure. I have thought of *κατεπαύσαστο*; and I see afterwards (1) that *ἐπαυσάμην* occurs twice in the verses of Solon subsequently quoted, and (2) that the editor gives us [παραίει] *[κατα]παύειν τὴν ἐνεστῶσαν φιλονικίαν* on p. 14, l. 7, the *κατα* being his representation of something illegible. Of course the middle voice (if right) would be due to Solon himself.

P. 43, l. 12. *δι[μπε]ρόει*. This is hardly a word for Attic prose, and perhaps it is just permissible to conjecture *διὰ παντός*.

P. 44, l. 20. *μέγιστον δὲ πάντων ἦν τῶν ἀρεσκομένων*. *ἀρεσκομένων* thus used is no more Attic Greek than *μελήσεσθαι* mentioned above or *ἐχον[τας]* on p. 125, l. 5. Many words may probably be thought of. *κεχαρισμένων* would be possible.

P. 52, l. 8. *ὁ δὲ Ἰσαγόρας ἐπιδεικνόμενος τῇ δυνάμει*. Ought we not to read *ἀποδεικνόμενος* here and elsewhere (p. 76, l. 6, and p. 93, l. 5)?

P. 103, l. 13. *ἄμα* should probably be *ἀλλά*, and on p. 139, l. 13, *δοκιμασθέν* is presumably an oversight for *δοκιμασθέντες*.

P. 145, l. 6. *εἰσάγει δ' ὁ βασιλεὺς καὶ δικάζ[ουσιν] . . . αἰ[σ]εῖ καὶ δαίδηροι*. Dr. Sandys suggests *σκοταίοι*. I had thought of the more obvious *θυραῖοι*, but perhaps his suggestion is the better.

There are many smaller things which it is not worth while to point out here.

The passage of Polybius referred to by Mr. Kenyon (Introd., p. xvii.) as citing a direct mention by Timaeus of the *Πολιτεία* of Aristotle does not appear to contain any such direct mention. It tells us that Aristotle wrote about the Locrian state, and was criticised by Timaeus: it does not tell us in what work he did so. As no other early authority for Aristotle's *Πολιτεία* is quoted, it is important that this piece of evidence should be accurately stated.

HERBERT RICHARDS.

Edinburgh University: Feb. 10, 1891.

Grateful as one may be for the prompt appearance of this work after the first announcement of its discovery, it is impossible not to regret the effects that haste has left upon the editing. Misprints are far too numerous—e.g., *διετηρει* (13. 3.), *Διφιλον* (20. 3.), *δια* (35. 7.), *ἡγηλάει* (52. 13.), *κηρυξιν* (86. 1.), *Ἀνυτος* (93. 7.), *την* (106. 1.), *θεῖς* (112. 14.), *τους* (124. 2.), *ταῦτα τοῖς* (146. 12.). A more serious defect is in unsystematic or misleading punctuation—e.g., the superfluous commas in 3. 11., the inconsistency of the period in 19. 11., compared with 6. 3., and 7. 2., the round brackets in 24. 3., &c. These may seem slight defects, but nothing is so persistent in a text as bad punctuation. Similar effects of hurry are visible in the notes. What is the value of such notes as that on *ἀειφυγίαν* (p. 2. from Liddell and Scott s. v.), or that on *πράγμασι* (p. 14), or the many reflections on parallels from English history scattered up and down in the notes? Can the editor be really so unaware of what "Theognis" is as would appear from his comment on p. 29?

But the worst is that it is impossible to discover any principle whatever in the method of editing. It might, perhaps, be urged fairly enough that the publication of a facsimile reproduction of the MS. absolved the editor from

the duty of reproducing its readings in type; but would it not in the meantime have been better to add these, misspellings and all, at the foot of his text along with the *Testimonia* to the various passages? That this has not been done is clear from 86. n.; and the corrections of non-Attic forms and usages are very arbitrary—e.g., *Πισίστρατος* and *Πεισίστρατος* both occur on p. 45. Yet *ἐπιμελούνται* is altered to *ἐπιμελοῦνται* on p. 125, "because the form *ἐπιμελομαι* (i.e., *ἐπιμελοῦμαι*) is used elsewhere in the MS." *Πειρασι* is changed on p. 124, and *Λακεδαιμόνιος* kept on p. 49. About the retention of *ἀληθοσύνης* the editor hesitates, but ends by quoting Hesychius for the form and retains it. His Attic sense is offended by *δοσι ἡμέρας* (p. 111), but not by *οἱ ἐν* (84. 8., 87. 5., 140. 6., 157. 12.). Truly, "one is taken, and another left." Again, what is to be said of the forms *ἐγχευοῦντο* (43. 12.), *διδως* (44. 3.), *χωρησάμενοι* (92. 4., *vid. infra*)? Is there any justification for the form *ἐπταστής* (137. 1.)? In the last place, several of the editor's interpretations are wrong. The note on *ἐλληνοστομίαι* (p. 84) supposes a contradiction in the text which does not exist; in l. 8 there is a limitation of some kind or other mentioned on their membership of the council, but no complete disability. In the note on p. 111 "are not suitable" should be "are not competent." More serious is the misapprehension on p. 20 (l. 7.), which has led the editor to asterisk his own reconstruction. The text as it stands is fair enough Greek for "bearing out their view that the position of a *Hippeus* means that—i.e., the keeping of a horse," which is the sense required by the context.

A few notes follow containing suggestions for emendations or reconstructions of the text: 2. 6. read *τῶν*. 25. 1. *κολλάσθαι* must be wrong—a middle (dep.) is required. (The punctuation in 24. 8. is very doubtful—perhaps *ἐς τὰ δὲ ἅλλα καὶ*, &c.) 42. 11. scarcely possible Greek for the editor's supposed meaning. 43. 12. *ἐγχευοῦν*, 49. 7. (v. note) retain (at least temporarily) MS. forms. 82. 12. *<τα>* is unnecessary. 92. 4. *χωρησάμενοι*. 101. 15. scarcely right—it is difficult to see how the proposed reading is consistent with the usage of tenses and moods throughout the document. 125. 2. the proposed emendation is almost impossible to construe and fails to account for the corruption.

In 20. 12. *διαγνώθῃ* is certainly wrong. Read perhaps *δὲ ἁλλοθὶ πᾶν*. In 145. 6. [*σκοτ*]αῖοι would redeem the reputation of Lucian for accuracy. Twice over (*Hermot.* 64.: *De Dom.* 18.) he expressly states of the Areopagus that it met "by night." It is incredible he should have invented this statement, and in all probability he derived it from the present passage.

The references are by pages and lines.

J. A. SMITH.

[We have also received a large number of conjectural emendations from Mr. W. Wyse, of Trinity College, Cambridge, which we are unable to print this week.—ED. ACADEMY.]

London: Feb. 11, 1891.

As publisher for the Clarendon Press, where this work is printed for the British Museum, will you allow me to contradict the statement that the first edition was withdrawn.

The edition was sold out within a few days after publication, and a second edition is being printed, and will be ready next week.

HENRY FROWDE.

CHAUCER'S REFERENCES TO ALMANSOR, HERMES, AND PTOLEMY.

Christ's College, Cambridge: Feb. 5, 1891.

In the side-notes to Group D in the Ellesmere MS. of the "Canterbury Tales," there are numerous Latin quotations. I have found out where nearly all of them come from. Some of them are a little mysterious.

Thus, at l. 611, we are referred to "Mansor, Amphorison' 19." The only way to get at this was to make a bold guess. My guess was that "Mansor" is an Arabic name, and ought, perhaps, to have "Al" before it. So I tried "Almansor"; and, behold, it is right! The somewhat long Latin quotation which follows the name in the MS. occurs, word for word, in "Astrologia Aphoristica Ptolomaei, Hermetis, . . . Almansoris," &c. (Ulmae, 1641). It is section 14 (not 19) of Almansoris Propositiones. The mysterious "Amphorison" is an error for "Aphorismorum," and is due to the fact that Almansor's treatise begins with the words—"Aphorismorum compendium, mi Rex, petiisti," &c.

Here, then, we have another source for Chaucer's poems; and it explains some other passages, all of which can now be easily followed. Thus, at l. 705 of Group D we have a long quotation from section 2 of the same treatise. But the same volume contains "Hermetis centum Aphorismorum liber"; and Chaucer quotes this also, at l. 622 in Furnivall's text. Chaucer's reference is to section 24, which is pretty near; for, in the printed text, it is section 25.

In reading these treatises by Almansor and Hermes I have come across several interesting references. There is yet a third treatise of the same character, in the same volume, viz., "Cl. Ptolomaei centum Dicta"; and there is at least one good thing to be found in it. So Chaucer had read this also.

Every reader of the Knight's Tale takes an interest in the temple of Mars and all its belongings. There, among others, is the famous line—

"Ther saugh I brent the shippes hoppesteres."

I am delighted to find that it was a special function of the planet Mars to burn ships! For what says Ptolemy in his fifty-fifth saying?

"Martis aduersus naues noxia vis imminuitur, cum neque in coeli medio, neque in undecimo loco est. In his enim locus nauem corrumpit, praedonibus per vim occupantibus. Incenditur autem naris, si ascendens ab aliqua Stella fixa quae ex Martis mixtura sit, affligetur."

So now we know why Mars burnt the ships; it was because the ascendent was being worried by some fixed star that co-operated with his evil influence. Moreover, he was certainly either in mid heaven or in the eleventh mansion, and altogether in the worst of tempers.

WALTER W. SKEAT.

#### TUNIP AND THE LAND OF NAHARINA.

Weston-super-Mare: Jan. 31, 1891.

In the ACADEMY of Jan. 17 (p. 65) Mr. Howorth has started some questions about Tunip and Naharina. These require a careful reply, and I hope to give some help.

As Mr. Howorth thinks, Tunip was not the Daphne by Antioch, nor anywhere near Damascus. I quote from my paper, "On the Geography from the Nile to the Euphrates, as known to the Ancient Egyptians," read at the Bath meeting of the British Association, sect. E, in 1888, and published in the *Babylonian and Oriental Record*:

"When the place called by the Egyptians Nii was by mistake identified with Nineveh, we were led to suppose that they were lords of Assyria in earnest; and the Naharina of hieroglyphic record was taken in a large sense for Mesopotamia. In later years we have placed it between Euphrates and Orontes. But now the cuneiform correspondence of Tel el-Amarna certifies us that it is identical with Mitāni between Euphrates and the Belikh river on the east, says Dr. Schrader. But this must not limit Naharina as simply contemporaneous with Mitāni; and indeed we know that it stretched far to the

west, for the celebrated strategic point Tunip, now Tennib, south of Ezzaz, was in Naharina (Brugsch, *Geog. Inscr.* ii. 46), so that Lenormant was right in extending Naharina in his map (*Hist.* 9 ed., 234) right across from the Orontes to the Khabūr."

"It is highly interesting to find that when Thothmes III. took Tunip it was in the hands of the Ruten-folk, and its lords bore the Aramaic title of Maran, in Egyptian Marina; but in the treaty of Rameses II. it figures as a town of the Khêta with a Sutekh. Among the newly-discovered clay tablets is one from Tunip (Dunip), praying for help against the Kheta king some half-century later than when Thothmes took it. This agrees with the statement that Tunip was in Naharina, and shows us the date when the Hittites were overrunning this country in force, after the Egyptians had broken up the Rutennu."

It was Nöldeke who, fifteen years ago, identified Tunip with Tennib (*Zeitschr. f. Aeg. Spr.* 1876, 10, 11), and I believe this has been generally accepted. Tennib (given by Maspero as Tinnab) is not marked by Dr. Sachau in his map, and did not lie on his route; but it is marked in Rey's two important maps of North Syria (*Carte de la Montagne des Ansariés, et du Pachalik d'Alep, and Carte du Nord de la Syrie*). It lies rather less than twenty English miles northward (a little west) from Aleppo; and doubtless was "in the land of Khilibu" [Aleppo], to the king of which it was subject—the miserable king who was just afterwards drowned at Kadesh, and held up by the heels in the unsentimental fashion shown in the picture.

Tennib is not many miles from Tel Erfad (ancient Arpad), and only some six or seven miles (apparently) south of Ezzaz, the Khazazu of the Assyrian Annals. All this region strongly appeals to men of means and spirit to explore it in a scientific way. In my paper before cited, I have concisely put together the Egyptian information. In another paper in the *Babylonian and Oriental Record* entitled "Notes on the Geography of Northern Syria and some Neighbouring Lands, viewed from the Assyrian side," I have collected the principal data of the records of conquest from the east; and by the kind assistance of Mr. Pinches, I have given the names of seventy principal places in cuneiform which I have endeavoured to identify, with the hieroglyphic names from Egyptian inscriptions, and the modern names, as well as transliterations of the ancient names.

To those who are seriously studying this subject I shall be happy, so far as I can, to supply separate reprints of these papers, and any other information within my knowledge. The highly important "Karnak List of Northern Syria," I edited and contributed in June, 1885, to the Society of Biblical Archaeology. It has been in print some years, and is still awaiting publication in the next (and last) volume of *Transactions*, which for the future will be superseded by the less tardy method of the *Proceedings*.

With regard to Hamath, whose name Mr. Howorth has not found in the inscriptions describing the campaigns of the XVIIIth and XIXth Dynasties, I have long ago proposed to see its name in the Amātu of the Karnak list of Thothmes III., a name identical with that by which the Assyrian Annals have designated it. And in view of the cuneiform despatches of Tel el-Amarna I feel that this opinion is strongly confirmed; "for the name," as I have remarked, "may have been written in cuneiform by a Mesopotamian scribe, and transliterated exactly into hieroglyphic in Egypt."

As to Patina, Mr. Howorth will see that it is not Paddan Aram, and has no connexion with "Batanaea or Bashan." Once more to quote my last-mentioned paper:

"The country of Patina had for its capital Kunu-



Iuan Ungi, between the Afrin and the Orontes, or Kinalia. See Delitzsch, *Wo lag das Paradies*, 274."

I think this is the present Tel Kounâna (Rey's Map), a being often convertible with I; and Hazarra, another place in Unki (the Unk plain near Antioch, Amku of the Karnak List, 308), must be Hazrê (Sachau, 459) near Dana.

Paddan Aram must of course have been on the east of the Euphrates; and I think the name Paddan is preserved in Tel Feddân, with ruins, west of Kharran (Sachau, 222). This may be "the city Pitânu" of Esarhaddon's campaign (Budge's *Esarhaddon*, p. 41).

HENRY GEORGE TOMKINS.

#### WHY WAS THE HORSE DRIVEN BEFORE IT WAS RIDDEN?

Luxor, Upper Egypt: Jan. 30, 1891.

The ACADEMY of January 3, containing Prof. Ridgeway's interesting note, has only just reached me. His views as to the small size of the horses of ancient Egypt are curiously supported by certain sculptures, recently unearthed, on the exterior walls of the temple of Amenhotep III. at Luxor. In one scene the king, seated in his chariot, is holding colloquy with some foreign potentate, and the horses are consequently at rest. An attendant stands at the further side of the horses, and his arm-pit is just seen over the horse's withers. Measuring the height of some pure-blooded Egyptian fellahin, I find that this would give 53 in., or 13½ hands as the height of the horses driven by the kings of the XVIIIth Dynasty.

In another scene a groom is riding a spare horse behind the king's chariot. He is not sitting astride, but side-saddle fashion, with both legs on the off-side of the horse. His feet hang down about a foot below the horse's belly, which would only be the case with a small horse. The extreme length of this horse from chest to buttock is not greater than the height of the groom, which would give under 14 hands for the height of the horse. If the Egyptians had been accustomed to ride, the man would certainly have been represented as sitting astride. There is no saddle.

The only perfect Egyptian chariot is, I believe, that in the Museum at Florence; and in this case, if I remember aright, the smallness of the wheels, the lowness of the axle and the pole, show that this chariot was only adapted for very small horses. Perhaps some of our readers at Florence could supply exact measurements.

ISAAC TAYLOR.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 15, 4 p.m. South Place Institute: "Babism," by Mr. E. G. Browne.

7.30 p.m. Ethical: "The Practical Councils of Economic Science," by Prof. V. H. Stanton.

MONDAY, Feb. 16, 7 p.m. London Institution: "English Folk-Songs," with Musical Illustrations, by Dr. W. A. Barrett.

8 p.m. Society of Arts: Cantor Lecture, "The Electric Transmission of Power," L, by Mr. Gisbert Kapp.

8 p.m. Victoria Institute: "Agnosticism and its Tributaries," by Prof. Orchard.

8 p.m. Aristotelian: "The Philosophy of Roger Bacon," by Mr. R. J. Ryle.

8 p.m. Richmond Athenæum: "Faraday," by the Rev. H. Pelham Stokes.

TUESDAY, Feb. 17, 3 p.m. Royal Institution: "The Spinal Cord and Ganglia," V.L., by Prof. Victor Horsley.

4.30 p.m. Society of Arts: "Chartered Companies in Africa," by Commander V. Lovett Cameron.

7.30 p.m. Statistical: "The Vital Statistics of Penbody Buildings and other Artisans' and Labourers' Block Dwellings," by Dr. Arthur Newsholme.

8 p.m. Civil Engineers: Discussion, "Electric Mining Machinery," by Messrs. Llewellyn B., and Claude W. Atkinson.

8.30 p.m. Zoological: "Some Points in the Anatomy of the Crocodilian Skull," by Prof. Howes; "The Variation and Development of the Leporine Sternum," by Mr. R. H. Burne; "The Genus *Chasmodon*, with Description of a New Species," and "Description of a New Species of the Genus *Himatione*," by Mr. Scott B. Wilson.

WEDNESDAY, Feb. 18, 8 p.m. Society of Arts: "Methods and Processes of the Ordnance Survey," by Sir Charles Wilson.

8 p.m. Geological.

8 p.m. Microscopical: "Eminia equatorialis, a new Earthworm from Equatorial Africa," by Dr. W. B. Benham; "Cystocerous of *Taenia coronula* Daj," by Mr. T. B. Rosseter.

8 p.m. Cymrodorion: "The Latest Views about Arthur," by Mr. Alfred Nutt.

8.30 p.m. University College: "Samuel Richardson," by Mr. Augustine Birrell.

THURSDAY, Feb. 19, 3 p.m. Royal Institution: "Lulli, Purcell, and Scarlatti," with Musical Illustrations, II., by Prof. C. Hubert H. Parry.

6 p.m. London Institution: "Asoka, the First Emperor of India," by Prof. T. W. Rhys Davids.

8 p.m. Chemical: Ballot for Election of Fellows.

8 p.m. Electrical Engineers.

8 p.m. Linnean: "The Dillenian Herbarium," by Mr. G. C. Druce; "A Self-fertilising Hermaphrodite Trout," by Prof. Chas. Stewart; "Some Points in the Life-History and Rate of Growth in the Yew Tree," by Dr. John Lowe.

8.30 p.m. Antiquaries.

FRIDAY, Feb. 20, 4 p.m. Egypt Exploration Fund: Annual General Meeting.

4.30 p.m. Society of Arts: "The Science of Colour," L, by Capt. Abney.

8 p.m. Philological: "The Celts and other Aryans of the 'P' Group," by Prof. Rhys.

9 p.m. Royal Institution: "Infectious Diseases, their Nature, Causes, and Mode of Spread," by Dr. E. E. Klein.

SATURDAY, Feb. 21, 3 p.m. Royal Institution: "The Forces of Cohesion," II., by Lord Rayleigh.

3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*Aristotle on the Constitution of Athens.* Edited by F. G. Kenyon. (Printed for the Trustees of the British Museum.)

THE announcement that a new writing of Aristotle's had been discovered was received in an Oxford lecture-room with perhaps not unnatural groans; but the feelings roused in everyone who has not before him the fear of a fresh subject for examination have been two-fold—interest and hope. We are now, it seems, to read what scholars have deplored as lost; and we may hope for still more treasures from Egypt, which has just given us the *Constitution of Athens*, after giving us many other valuable fragments. Yet we need not all of us, like Germanicus, go to Egypt itself *cognoscendae antiquitatis*. The trustees of the British Museum bring the new treatise to our doors, and who is to know that Bloomsbury is not preparing some other surprise for us? The secret of this one at least was well kept.

"Aristotle" has had another narrow escape, and the story of the cellar at Skepsis has been repeating itself. The fate of the *Ἀθηναίων πολιτεία* depended upon one damaged papyrus copy. The book seems to have disappeared from libraries "between the sixth and ninth century," and later references to it are probably made at second-hand. We possessed none of it except the meagre Berlin fragments, and quotations in Pollux or Harpokration, of whose exact value we could not be sure. Nor have we got it quite all now. The beginning is lost, and the end is seriously mutilated. But we have the best part of it: the printing-press has made that much safe for ever; and scholars have got a new puzzle—*κνιδίους διστάριον ἐρρημμένον*.

The papyrus manuscript, from which the book is printed, is ascribed with great probability by Mr. Kenyon to "the end of the first century of our era, or, at latest, the beginning of the second." The text itself cannot be directly dated; but on the same sheet there are some accounts of receipts and expenditure, apparently kept by an agent

or bailiff, and dated in the eleventh year of Vespasian, *i.e.*, A.D. 78-9.

"We cannot tell how soon afterwards the *verso* was used for receiving the text of Aristotle. But on the one hand, it is not likely to have been so used while the accounts on the *recto* were still valuable; and, on the other, the papyrus is not likely to have continued unused and undestroyed for very many years after the accounts had ceased to be of interest. Moreover, some of the most remarkable forms of letters and abbreviations which occur in the Aristotle are also found in the accounts."

In addition to whatever guarantees of genuineness the mode of acquisition of the papyrus gives, its character is confirmed by two things. First, c. 25 contains in full a story about Themistokles previously unknown to us, though the argument to the *Areopagiticus* of Isokrates is now found to have made obscure allusion to it. Secondly, of the previously known ninety-one fragments, "seventy-eight are found in the MS. in its present condition, and all the rest, with two possible exceptions, are satisfactorily accounted for." One of the exceptions is serious (No. 407 of the Fragments), for it "differs distinctly from a passage on the same subject occurring in the text;" and the above two points, if they stood alone, would not do more than show the cleverness of a possible forger.

We may, however, assume that *prima facie* this work seems to be the lost *Ἀθηναίων πολιτεία* attributed by every ancient writer to Aristotle. Is it really his? Mr. Kenyon accepts it without hesitation; but we cannot feel so confident, and his three arguments (pp. xvi-xvii.) are not conclusive. The internal evidence of the book itself gives it a date of composition (or revision) earlier than B.C. 307.

"The author, in describing the constitution of Athens in his own day, speaks always of ten tribes, which number was increased to twelve in the year just mentioned. On the other hand, the date 329 is incidentally referred to in c. 54; and in speaking of the two sacred triremes in c. 61, the name Ammonias is used in place of the Salaminia. This change of name must have been made during the time of Alexander, who claimed to be the son of Ammon. . . . This work was therefore written, or at least revised, at the earliest in the last seven years of Aristotle's life, and at the latest in the fifteen years after his death."

But this does not exclude Valentine Rose's hypothesis that the *Πολιτεία*, of which collection this essay would be one section, were, like some other books ascribed to Aristotle, written by another member or members of the Peripatetic school. Certainly the essay clashes more than once with the *Politics*, though again there are some curious coincidences of language between the two books. No one could possibly yet form a final opinion upon such a matter, but at present the style of the book seems to us hardly Aristotelian. It is not only that the whole thing reads flatter than Aristotle, and that (except in the anacoluthon of c. 15) we miss his glorious irregularities and his standing formulae. There is a peculiar bald smoothness about it, less like the crabbed compression which we know so well than what Goldsmith calls "the diffusive productions of fruitful mediocrity." Even the

editor misses "any discussion of the spirit and principles of the Athenian constitution." The story told, the summaries given, are handled quite simply; there is an almost entire absence of reflection and generalisation.\* It is, no doubt, as Mr. Kenyon says, dangerous to use any argument from style, not only because we do not know how the admitted works of Aristotle were composed, but also because the judgments passed on points of style are so curiously different with different critics. Nor should we deny his assertion that Aristotle's "impartiality, his dispassionateness, his matter-of-fact statement of his materials, are as evident here as in any other of his works"; and we must remember that the treatise before us, if really Aristotle's, was drawn up with an object different from that which inspired any other of his extant writings. It was not to be an essay, but only part of a collection of data on which essays and their theories might safely be based. It was one of 158 summaries of political constitutions, and speculation on them was probably reserved for the *Politics*. Like Mr. Herbert Spencer's *Descriptive Sociology*, it was raw material, not finished work.

The notes of the present edition represent, as their author modestly says, "a first attempt to estimate the bearing of the new material on the received versions of Athenian history." It will be long indeed before the last word is spoken, especially on the tangled subject of dates;† and, like Mr. Kenyon, we must avoid premature decisions. We can merely indicate some of the new matter placed before us for consideration, and even there we must be content with only a *prima vindematio*. The hungry Jonathan could but touch the honey with the end of a rod.

To begin with, it must be said that the statements of the treatise are either to be taken or left. We cannot go behind them and test their foundations, for the writer tells us nothing about his sources of information.

"Fortunately it is not of so much importance to identify his actual sources as in the case of such an author as Plutarch. Aristotle took care to sift his evidence for himself, instead of leaving it to be done by posterity; and when he clearly and positively states a fact, his statement is not lightly to be put aside."

The book is a constitutional history of the Athenians, which falls into two natural divisions. In the first, the successive phases of the development of the Athenian constitution are described. The author (c. 41) reckons eleven of these, from (and including) the arrangements of Theseus down to the restored democracy of 403. The beginning of the treatise, which is lost, has carried away with it the account of the state of affairs which preceded Theseus and the account of Theseus himself. The other ten phases we have complete. The second division surveyed with more or less com-

pleteness the actual functions in the fourth century of the Boule, the Prytaneis, the Dikasts, the Archons, the Apodektai, the Astunomoi, the Agoranomoi, the Eleven, and some smaller officials. This survey, however, reaches us incomplete, passing at the end into mere fragments; and much of the analysis of procedure in the law-courts is thus lost.

Even a cursory perusal of these two sections will show that there is in them a great deal which is new. Of this, some seems sure enough and a clear gain. Some merely disposes of flourishing modern theories. Other parts are in collision with facts (not theories) of which we previously thought ourselves certain; and to effect a reconciliation of authorities, or to obtain a verdict between them, will be a long business.

Among the smaller gains we must reckon a few new lines of Solon (the one authority whom the writer cites freely), some fresh instances of rare usages, and, if the transcription of the text can be trusted, some new words for the lexicon. In addition to *διαφημισμός* and *δεκαρχαίρεσία* (both most ingeniously emended by Dr. Sandys in the *ACADEMY* of last week), which had already caught my eye, I may also mention *ἐπισκαλεῖν* and *ἐπέισκλητος* (c. 30). *Ἡσυχάζειν* occurs in c. 5, apparently active—a construction of which L. and S. give only one instance. And there are stranger things still.

In the field of history we have before us a richer crop, but one which needs weeding. The long list of Grecian worthies is increased by two—Kedon, who tried even before the Alkmaionidai to expel the tyrants, and Rhinon, who did good service in 403 in restoring peace and good feeling. We had their names before, but did not know their merits. The new facts, which there is little cause for doubting, are many. We get one new move for Theramenes (c. 32), one new trick for Themistokles (c. 25). As to the latter, it already stood on record (in the *Argument to Isokr. Areop.*) that he did something to limit the power of the Areopagus, but one did not look on him as influential in the crippling of that body. Now, however, we read that Ephialtes *ἐπράττε ταῦτα συναίτιον γενομένου Θεμιστοκλέους*; and we find with surprise that Themistokles was still in Athens as late as 462–1, whereas he has generally been supposed to have fled to Persia about 466. It hardly seems possible that Plutarch can have known this story. We cannot well see the point of the trick by which Themistokles drove Ephialtes into action, for Ephialtes was apparently ready to act before.

The writer gives us clearer light on another matter in c. 19. We find that Hippias, after the death of Hipparchos, *ἐπεὶ κακῶς εἶχεν τὰ ἐν τῷ ἄσπαι*, tried to fortify Munychia. This is plain enough, for such a position would keep retreat open for him by sea, and make the introduction of mercenaries easy. But he was apparently turned out by the Spartans before he could change his residence. Not only were the Spartans prompted to this by the Pythia, as Herodotus tells us, but we now learn that they were jealous of the growing friendship between Argos and the Peisistratidai. Thus their action becomes much

clearer, and takes its place in the long series of moves and countermoves that aimed at winning or keeping the supremacy in Peloponnese.

But constitutional facts are most in the writer's way, though we have only space to notice a few of them. The revival of the Areopagus after 480 is more strongly asserted here than we are accustomed to find it, even as a theory; and the materials for a history of the archonship are full and interesting. But they need sifting. Chaps. 22, 61, seem to us conclusive upon the long debated question of how the *στρατηγοί* were elected. It is clear that Plutarch was right after all in saying that in Kimon's time they were elected one from each tribe, and that Pollux's assertion that they were elected *ἐξ πάντων* is only true of a later date. The office itself, it appears, is very old, having even overlapped the kingship; nor do those changes in the number and importance of the *στρατηγοί*, which Grote ascribed to Kleisthenes, really seem to belong to him.

But "Aristotle" perhaps raises as many difficulties as he solves. Troubles beset us about the *πρόεδροι*; and it is not easy, with the nicest care, to settle upon short notice whether "Aristotle" is to be preferred as an authority to Thucydides or Xenophon upon events which happened in the lifetime of Thucydides or Xenophon. Thucydides, 8, 92, gives us to understand that in 411 B.C. the famous Five Thousand were never called into existence. Chap. 30 of our new authority speaks of the body as real. Which are we to follow? Neither remark stands alone. "Aristotle" not only implies that they existed, but tells us what they did. Thucydides not only decides against their existence, but explains why they were never called into existence. But c. 32 here asserts that they *λόγῳ μόνον ἠρέθησαν*; and unless (with Mr. Kenyon) we invent a non-natural meaning for the term "five thousand," and say that it meant from the first all who could furnish arms, we must provisionally accept Thucydides *plus* our present authority against our present authority alone. Considering the stress which Thucydides laid on his episode of the Peisistratidai, again, we are strongly inclined to follow him rather than the new writer, who gives some different particulars about the movement of Harmodios and Aristogeiton (c. 18). It is very noticeable that Perikles fills no such place on this writer's horizon as he does on the horizon of Thucydides.

But with Xenophon, too, we find our "Aristotle" at variance, and even more often than Mr. Kenyon has noticed. We must think twice, or even thrice, before believing that the Attic silver mines were discovered (*εὑρήνη*, c. 22) in B.C. 483, in the teeth of the distinct statement of the *De Vectigalibus* that no one knows when they were first worked. On the career of the Thirty, we find many points of discrepancy. If, for instance, we follow our new light, we shall have to give up the familiar picture of Kritias striking the name of Theramenes off the roll; for that name will already have been removed before the meeting of the Council by a law excluding

\* There is a little bit of the latter on the *δημος* in c. 22; and we recognise the observer of human nature in the remark in c. 40 that people postpone putting their names down for anything till the last moment.

† The chronology of Peisistratos is in no way cleared up by cc. 14, 17, which cannot be reconciled with *Pol.* 5, 12, 5. The dates in c. 22 "absolutely refuse to harmonise."



all who had shown hostility to the Four Hundred. There are two statements additional to what Xenophon tells us, which, if they can stand further examination, will be valuable: that two boards of ten were successively appointed after the Thirty, of which the second (with Rhinon on it) eventually put an end to the civil war; and that the faction at Eleusis did not disappear till the third year. There must have been a good deal of separate vitality in Eleusis, the one place in Attica which was allowed to strike special bronze money. But we cannot give ready credence to many of the writer's other stories, from his improbable sketch of Drakon's constitution downward. Even if Aristotle had anything to do with this treatise, we must allow for a certain percentage of errors in his facts, such as we find in the masses of facts got together for purposes of generalisation by another great social philosopher, Mr. Buckle.

A few words in the last place about the editing of the text. So far as historical matters go, Mr. Kenyon seems to have done his work with care and with fitting reserve. But about the state of the text itself we are far from content. Writing without the facsimile of the original, we cannot tell how far little points which offend us are due to that original, how far to inexact transcription or to mere misprinting. There is, of course, a small misprint on p. 146. On page 64 *στρατιάν* is wrongly used for *στρατείαν*. We cannot tell the cause of this error; but it throws doubt on the accuracy of the spelling of various names, as *Ἀλκμεωνιδών*, p. 52, and *Πισιστράτου* (pp. 38-41; *Πεισιστράτος* p. 37). There are, too, several places where the present reading cannot stand, and one would like to know whether it really has MS. authority. At the end of c. 15 some verb seems missing after *ἰδών*. In c. 22 *τοῖς πενακοσίοις* looks like a gloss on *τῇ βουλῇ*. In c. 27 can *πρώτον* be right, or should we read *πρώτον*? In c. 34 is *χωρησάμενοι* only a misprint for *χρησάμενοι*? In c. 60 the expression *συλλέγεται τὸ δ' ἔλαιον* is at least unusual in form. *Προσεκεκόμεντο* is probably not the right word in c. 18, though we cannot suggest a better. But at the end of c. 6 *μέμνηκε* (? *μέμνηται*) cannot be right, and should have been corrected, even if it stood in the MS. On p. 125 *ὄχτοις μετέωρας εἰς τὴν ὁδὸν ἔκρουν ἐχομένας* is a perfect nest of solecisms. Some of the accents here and there are very strange.

FRANKLIN T. RICHARDS.

#### SCIENCE NOTES.

A COMMITTEE has been formed to collect subscriptions in England, limited to two guineas, towards the testimonial to be presented to Prof. Virchow on his seventieth birthday. The chairman of the committee is Sir James Paget; and the hon. treasurer (to whom subscriptions should be sent) is Dr. Lauder Brunton, 10, Stratford-place, W. The testimonial will take the form of a large gold portrait-medal for Prof. Virchow himself, with bronze replicas for members of his family, and certain scientific institutions. The surplus of the fund will be devoted to the furtherance of scientific work, at the professor's discretion.

The Friday evening discourse at the Royal Institution next week will be given by Dr. E.

E. Klein, who has taken for his subject "Infectious Diseases, their Nature, Cause, and Mode of Spread."

THE last number of *Nature* prints a translation of the opening lecture recently delivered by M. Giard, professor of evolution at the Sorbonne. It is an interesting defence of Lamarck against the somatogenio theory of Weismann.

#### MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Jan. 24.)

MISS FLORENCE HERAPATH, president, in the chair. —Miss Louisa Mary Davies, in a paper entitled "In the Mouth of Two Witnesses," drew attention to "Antony and Cleopatra" in comparison with "Samson Agonistes," each of which sets forth the tale of a hero's undoing by a too complete surrender to the enchantments of a beautiful sorceress. When the two poems are placed side by side, the difference in the two methods of workmanship is startling enough. "Samson Agonistes" is a careful etching in black and white; "Antony and Cleopatra" a massive study of gorgeous colouring. In the "Samson" there is the hush that pervades the scene of a great tragedy: now a blind hero speaks, then a mourning father; now a sympathising friend, then a scared wife and a terror-stricken messenger; but all through there is a solemn undertone of repressed strength of feeling. In "Antony and Cleopatra," on the contrary, life and motion are predominant. Among so many high-pitched points of interest, we can only marvel how the mind of the reader never for a moment ceases to watch for the gleaming convolutions of the golden thread of the love-story interlacing all the incidents of the drama. The burden of the story in each is identical—a strong man brought into ignominious captivity, not by love, as anchorites would have us believe, but by the character of the woman he loves. We have all been told, in these days of metaphysical chatter, that love *per se* ennobles the man or woman of whom it takes possession; but the truth is that love takes the hue of what it rests on and thus poisons or glorifies the heart of the lover and, with his heart, his life also. In Samson's character were all the elements that should have resulted in a successful life at an epoch of the world's history when all the conditions of life were comparatively simple. Imbued from his childhood with religious and patriotic fervour and certainty of a high destiny in store for him, sanguine of temperament, strong of will, possessed of matchless advantages of physique brought to perfection by austere simple training—what was there that he might not have been, and done? It is hard to conceive of Dalila as anything better than a mercenary traitress, who plumed herself on the conquest of such a distinguished man. Mark Antony, of whom history and poetry both give us a full-length portrait, is perhaps the most picturesque of Shakspeare's heroes. In scarcely any other has he put in the shading with more accuracy of detail and delicacy of touch, lingering, one might also say, lovingly over the dainty lines which were to throw up the high lights of his hero's generosity, bravery, eloquence, and irresistible good-fellowship. He, like Samson, was endowed by nature with a strong will, but, like Samson's, it fell prone before the spell of a woman's loveliness. Cleopatra's beauty has inspired poets, painters, sculptors, novelists, and actresses to unsparing and oft-repeated efforts to reproduce a presentment of those long-dead charms, in virtue of which she disputes with Helen of Troy the proud pre-eminence among those women who have turned the world upside down. The queens of the stage may, more or less, realise their own ideal of imperial grace; sculptors may mould form after form of exquisite perfection; painters may lose themselves in the endeavour to depict her fathomless eyes; but, after all, the half is not told us of the magic that enslaved man and woman alike—that made her bondsman turn his back on honour, home, and country; that changed the valiant soldier of Philippi into the flying dotard of Actium, and in the end inspired him with courage to deal himself his own death-blow, thus dying for a lie as he had lived for an illusion.

Shakspeare, in painting her, uses his most glowing colours. Pity it is that, being so often exposed to the light, they have lost, to the ordinary apprehension, their due vividness. We cannot imagine, however, that in Cleopatra's beauty and grace lay the supreme secret of her power. The weapons of Dalila's warfare must have been simple and limited in number, though potent enough in action. Unwearied perseverance, tears, entreaties, kisses, reproaches—and the spell takes effect. But Cleopatra's was of a much more ingenious and intricate composition. All these were there, but much besides, or Octavia would not have had to keep solitary state in Rome. In the words of the old chronicle, we may catch glimpses of her method of working, which consisted in varying her attractions—in being always with Antony, and in exhibiting an inconstancy of nature which gave him no rest out of her presence. Antony died unable to face life without her; she died to save herself from a fate she dreaded more. Her sister-witch, Dalila, makes her exit from the stage in less royal fashion. Defeated at all points in her remorseful endeavours to re-establish friendly relations with her husband, she departs snake-like, leaving a slimy trail behind her. And the man whom she has betrayed to his death counts the cost, and finding that his high destiny is to be fulfilled, not by living, but by dying, lays down his life on his country's altar, atoning, so far as in him lies, for the disgrace of his life by the heroism of his death.—Mr. S. L. Gwynn read "A Comparison of 'Antony and Cleopatra' with Dryden's 'All for Love.'" Although Dryden in style avowedly professed to imitate Shakspeare, and here and there borrowed his thoughts, yet the spirit of the work unmistakably is alien to that of his model, recalling Corneille rather than the Elizabethans. Shakspeare's play begins before Antony's marriage to Octavia. Dryden's begins after Actium, passes apparently within twenty-four hours, and strictly observes the unity of place. In fact, he has made his play out of Shakspeare's last two acts. Dryden's Antony is the moral Roman of the eighteenth century, prating Ciceronian platitudes. His Cleopatra is a virtuous lady, who gave Antony her first and only love. All this is poor when contrasted with Shakspeare's magnificent conception. With Matthew Arnold it may be said that Dryden, clear and vigorous as he is, pre-eminently lacks what Shakspeare so pre-eminently possesses—the accent of poetic utterance. This is conspicuous in the famous passage which is common to both—the description of Cleopatra in her barge—and far more clearly so in isolated phrases. But it is in his presentment of the two lovers that Dryden falls immeasurably behind. Yet it must be said frankly that Dryden's play is incomparably better constructed for representation. Clearly Shakspeare did not write his play to please the groundlings of the Elizabethan audiences. He wrote it to condense into an artistic unity the great crisis in the world's history, which ended with the deaths of Antony and Cleopatra.—Miss F. Herapath read a paper on "The Two Cleopatras." Shakspeare shows us the historic Cleopatra in her dignity, her rage, her gaiety, her tenderness, her frivolity, her friendships, her loves, her pathos, her cowardice, her courage, her guilt. Except in her innocence, all phases of this woman-heart pass rapidly before our eyes in almost dazzling succession. We gaze, we admire, we pity, we shudder, we recoil. But not till all is over can we stop to wonder at the superhuman skill which dares to exhibit in all its frailty the innermost recesses of a soul like hers. The secret of such marvellous comprehension is that similar outlines were burnt in upon Shakspeare's very being. He too had met a Cleopatra. He had known the witchery of "the dark lady," who, as we know from the Sonnets, bore a physical likeness to the rare Egyptian. Imperfections in both these women became beauties (II. ii. 236 and Sonnet cxlix.). II. ii. 243-5 and Sonnet cl. show that in each evil seems good and vice appears virtue. The devotion of Antony and Shakspeare is similar (III. xi. 56-61 and Sonnet cli.). Infatuated as both these men were, they yet knew the falsity of their worthless loves. (III. xiii. and Sonnet cxxvii.) Both can revile the women that fascinated them (IV. xii. 28-9, and Sonnet cxliv), and both are led away with their eyes open (III. xiii., 111-5, and Sonnet cxlviii.).

—Mr. John Taylor read some "Notes on 'Antony and Cleopatra,'" saying that, however prosaic and contemptible small vices may appear, it seems unfortunate for morality that supreme wickedness is poetic or, at least, is susceptible of conversion into the form of great poetry. Whether unbounded ambition, as in Milton's Satan, or limitless sensuality, as in Shakspeare's Cleopatra, be the feeling studied, there is a world of poetry in the work of creative genius. Antony was an unprincipled voluptuary, and Cleopatra an utterly worthless and abandoned woman, yet such is the interest in their story that they have furnished the subject of two Latin, sixteen French, six English, and at least four Italian tragedies. Lord Tennyson also, in his "Dream of Fair Women," has over fifty lines in commemoration of the Egyptian sorceress, who seems not to have had a single moral quality worthy of honour. But her figure still charms the world, and her very name breathes poetry. Like Helen of Troy, her career was one of continuous infamy. In the construction of the plot, Shakspeare had no political or ethical purpose, and the whole development of the play is subordinated to one fierce, unbridled passion, not of love, at least on the woman's part, but of a coarse, shameless feeling without a name.—Mr. Walter Strachan read a paper on "Enobarbus," the dominant feature in whose character was his mental sagacity. In representing him as a deserter from Antony, Shakspeare shows his knowledge of human nature, for such a man as Enobarbus would not have continued his devotion to Antony after the hardy soldier had become a mere amorous trifle. But, when the soldier of Antony has become the follower of Caesar, the honest, manly heart is sorely wounded by contrition, the black treason of his conduct galls him to the quick, and death alone can wipe out that great debt of shame and apostasy, and death only makes atonement for the renegade.

ARISTOTELIAN SOCIETY.—(Monday, Feb. 2.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The hon. secretary read a paper by Mr. S. Alexander on "The Idea of Value." The writer confined himself to moral value, and endeavoured to establish two main propositions: (1) Ideals which form the standard of value are nothing but the formulations of desires. Consequently the current distinction of what has value from what has only existence, or of "ought" and "is" is not an ultimate one. "Ought" only implies a certain selection, among various sentiments, of those which conduce to social welfare. (2) The value of actions does not depend primarily on their producing pleasure. Accordingly, value was described as the efficiency of an action or person for maintaining the whole complex of actions which constitute social equilibrium. Value in morals was connected with value in economics, as depending on an exchange of services in society.—The paper was followed by a discussion.

## FINE ART.

MISS KATE GREENAWAY AND  
MR. HUGH THOMSON.

THERE are some few persons who say they are tired of Miss Kate Greenaway. They have our pity, though they scarcely deserve it. One might as well be tired of spring or daisies or fresh air. Hers is but a little world, but it is a case of little and good. Her charm is an open secret, consisting in the toddling graces of babyhood, its frank, sweet faces, and in the right use of mopecaps and sashes, and high waists and flat-soled shoes. Out of these, with a rare sense of decorative arrangement and a sweet, nosegay-like taste for colour, she has made a little world of her own, which all may enjoy. Thousands, not only in England, but abroad, have laughed and played in it, and many have plucked her flowers and sown the seeds therefrom; but, though the seeds are fertile in other soils and produce pleasant varieties in many countries, the plants will be

nothing to compare with those delightful blossoms which now brighten the walls of the Fine Art Society. But that we like Mr. Hugh Thomson's drawings vastly (the adverb comes from the walls of the room) we should wish their places filled by more Kate Greenaways, so that we might be completely ringed by a circle of her sweet colour and gentle humour.

But we are at least surrounded by old friends. We come to Mr. Thomson's drawings fresh from the sight of their facsimiles in the pretty edition of *The Vicar of Wakefield* lately reviewed in these pages, and to Miss Greenaway's drawings fresh also from recollections not perhaps so recent, but still as vivid. Indeed, the exhibition is somewhat of a holiday for the critic, who has no harder task to do than to review himself, so to speak; and no duty more disagreeable (though this may not be altogether pleasant at times) than to correct his previous utterances. Even these drawbacks may be mitigated in the present case by putting the engravers and other reproducers in the pillory instead of himself. I am not conscious of ever having written a line that was unkind to either of these artists; but, if I have, I feel sure that it was because I judged him or her by a reproduction instead of by the original. Such flattering unctious is scarcely of much virtue, however, in the case of Miss Greenaway; for, though there are delicacies of colour in her work which may not be printed, yet, on the whole, there is not sufficient difference between the charming models and almost as charming copies, to excuse a change from praise to blame, or *vice versa*. With Mr. Hugh Thomson the case is different. Good as the process is by which his drawings have been reproduced in the volume, the loss in every case is clearly to be perceived. Not only are the subtler beauties of his drawing missed altogether, but the shadows are often blackened, the expressions much obliterated, while, as in the drawing of the horses' hoofs in "On fine days rode a hunting," an emphasis is occasionally placed on a defect. Indeed, in many cases the change is so great that we scarcely recognise our old friends. They seem, as it were, to have risen in the world since we saw them last. Such is the case, for instance, with that excellent scene of "Fitting out Moses for the fair," and that still more admirable invention in which Mr. Thomson shows us Mr. Burchell about to engage the ruffian in fine clothes. Mr. Thomson has chosen the moment before the encounter, but no one can doubt the issue of it. The ruffian may draw his sword with as many "oaths and menaces" as he pleases, but we can see that he is no match for Mr. Burchell and his cudgel. In another moment the sword will be shivered to pieces, and the sweet Sophia will be out of the coach.

Among our old friends on the other side of the room are, indeed, a few new faces, pictures in which Miss Kate Greenaway has left her safe and pretty world and essayed to draw figures of a larger size, and to paint instead of tint. They are not as successful as one would wish. Her knowledge of the figure suffices for babydom, especially for much-clothed babydom on a small scale; and if her feet do not always come out exactly at the right place, or her legs at the right angle, it does not much matter. Sometimes, perhaps, a little incorrectness in this respect adds not unpleasantly to that unstable equilibrium which is one of the charms of childish movement; but when we grow up it is different.

COSMO MONKHOUSE.

## LETTER FROM EGYPT.

THE PROGRESS OF EGYPT IN THE DESTRUCTION OF ITS ANCIENT MONUMENTS.

Assiout: Jan. 24, 1891.

A SOMEWHAT slow voyage up the Nile in a dahabiah this winter enables me to give a fuller report on the progress made during the past year in the destruction of the ancient monuments of Egypt than is possible for those who travel by steamer. Mr. Wilbour's dahabiah has accompanied mine, and we have stopped at a good many places between Cairo and Siût, at most of them, indeed, perforce through want of a wind. I find that the interesting tomb at Kom el-Ahmar, near Minieh, the only one left out of the many described by Lepsius and other earlier Egyptologists, has shared the fate of the tombs of Beni-Hassan and El-Bersheh. Portions of the inscriptions on the walls, and even the ceiling, have been cut out or hacked off, and the rest of the tomb has been wantonly and elaborately defaced; hours must have been spent in hacking the inscriptions and paintings with some metal instrument in order to render them illegible.

The tombs and ancient quarries towards the southern end of Gebel Abu Feda, which, when I last visited the spot eight years ago, were only partially destroyed, have now been almost completely blasted away. The work of destruction is still going on merrily among the old tombs of El-Kharayyib. A little to the south of the latter are the cartouches of Seti II. discovered by Miss Edwards. A year or two ago they were saved by Col. Ross from the quarrymen who were about to blast them away; but his interference has produced but a momentary effect, as I find that considerable portions of the monument have been destroyed since I saw it last March.

One of the tombs at Tel el-Amarna, and one only, has been placed under lock and key, now that, along with its neighbours, it has been irretrievably ruined. The two "guardians" appointed to look after the tombs live at Haggi Qandil, two miles off. They are natives of the place, and their efficiency may be judged of from the fact that pieces of inscribed stone, freshly cut out of the walls of the tombs, were offered to us for sale under their eyes. Anyone, indeed, who is practically acquainted with Upper Egypt well knows that the principal use of a native "guardian" is to draw a small salary from the government, supplemented by "bakshish" from visitors. For the protection of the monuments he does little, unless under the constant supervision of a European inspector. Europeans, however, even though they may be enthusiastic Egyptologists, cannot be expected to spend summer after summer in Upper Egypt unless they are paid well.

A. H. SAYCE.

## CORRESPONDENCE.

THE ANCIENT INSCRIBED STONE ON WINSFORD HILL, EXMOOR.

Williton, Somerset: Feb. 9, 1891.

In the ACADEMY of September 10, 1890, Prof. Rhys gave an account of this stone, with its inscription

CARATACI  
EPVS.

He conjectured that the initial letter of the second word, which had been broken away, was N, and accordingly interpreted the legend Carataci nepus (i.e., kinsman of Caratacus).

I have just been informed that the missing fragment was found and preserved by the Rev. J. J. Coleman, of Dulverton, and that it bears the character N, evidently a misshapen N. Prof. Rhys is therefore right in his interpretation; and the theory of those who wished to



make "episcopus" out of *epus* falls to the ground, as I always expected would be the case.

JOHN LL. WARDEN PAGE.

#### NOTES ON ART AND ARCHAEOLOGY.

WE feel it imperatively necessary to call attention to the dangerous condition in which one of the most important works in the National Gallery has been for some time past. This is the "Virgin and Child with St. Anne enthroned, surrounded by Saints," of Francesco Francia. All over it is showing the most disquieting signs of scaling away from the panels on which it is painted; so much so, indeed, that, should it in its present state receive a rough shock, the damage might be irreparable. It is astonishing that the picture should so long have been allowed to remain as it is, and steps should certainly be taken without further loss of time to remedy the process of disintegration which appears to be going on.

At a meeting of the council of the Royal Society of Painter-Etchers held at 5A, Pall Mall East on January 30, M. Felix Bracquemond was elected an honorary fellow, and Messrs. Robert Bryden, Arthur Evershed, Oliver Hall, Charles H. Shannon, A. Tallberg, and F. Inigo Thomas, were elected associates of the society.

A REPRODUCTION—photogravure, in all probability, as no name of an engraver is announced—will be issued shortly by Messrs. Graves of Sir Arthur Clay's large and interesting picture of the "Court of Criminal Appeal," which figured at the final summer exhibition at the Grosvenor Gallery. Such a picture, both from its theme and the treatment of it, is well fitted for reproduction.

THE exhibition at the Old Bond-street Galleries—Messrs. Agnews'—has as its most noteworthy feature an increase in the number of the older water-colours shown. Turner, who, when represented fairly, must, of course, be unapproachable, is seen at the Messrs. Agnews' in the various stages and periods of his art. Here are early blue-grey drawings; here are elaborately finished works of his Yorkshire time; and here, too, is at least one of the more suggestive visions which were vouchsafed to the master in his later days.

Two full-sized working cartoons are about to be sent to Italy for execution in mosaic for two more of the spandrels to the arcade of the dome of St. Paul's Cathedral. The designs are by Mr. W. E. F. Britten. Four of the eight spandrels are already completed and in their places, from designs by the late Alfred Stevens—namely, the four Greater Prophets. Two designs by Mr. G. F. Watts, representing St. Matthew and St. John, will be placed over the archway to the nave; and the remaining spandrels over the entrance to the choir will be filled by Mr. Britten's compositions. Meanwhile, Messrs. G. F. Bodley and T. Garner are busy at work decorating the apse of the choir.

The *Art Journal* for February contains a noticeable article on Sir James Linton by Mr. Frederick Wedmore, in which he contrives to combine justice and sympathy in a very happy manner. Mr. Claude Phillips's paper on the Stædel Art Institute at Frankfurt is a welcome and thoroughly competent survey of a comparatively little-known gallery. In the same number Mr. Anderson Graham concludes his interesting study on Lord Tennyson's childhood, and Mrs. Henry Ady (Julia Cartwright) commences a pleasant travel along the Pilgrims' Way from Winchester to Canterbury.

WE quote the following from the Cairo correspondent of the *Times*:—

"A grand discovery has been made of a vast

tomb of the high priests of Ammon, monarch of the gods and local divinity of Thebes, on the exact spot in the limestone cliffs of the Libyan Mountain, west of Thebes, near Dehr El Bahri, where Brugsch Bey made his famous find of royal mummies in 1881. The tomb is 25 metres below the surface, and it has two stories, the upper one not yet opened. In the lower, 240 sarcophagi have been already discovered, the oldest dating back to the XIXth Dynasty (2,500 B.C.). There were also in the tomb 100 papyri and some large statues of the Theban Triad, Osiris, Isis, Nephthis, with vast quantities of statuettes and votive offerings. Everything was uninjured. The upper storey is to be opened immediately, under the personal superintendence of M. Grébaut, director of the antiquities department, who himself made the discovery through native information."

#### THE STAGE.

"WOODBARROW FARM."

IN mortal dread of a little provincial newspaper which takes me to task when I delay to form opinions about the third-rate rubbish at the second-rate theatres, I repaired—this time with undue tardiness, be it confessed—to "Woodbarrow Farm."

The Vaudeville has a piece of considerable inequality, which yet, upon the whole, one may see with entertainment and interest. Its motive is not absolutely new, but it is entirely healthy. Its study of rustic life, or the lives of the yeomanry, does not go very deep, though it does to some extent repeat the now historic endeavour to "bring the scent of the hay across the footlights"—it does this best by means of its interpretation, the vigour and the freshness of Miss Emily Thorne, of Mr. Bernard Gould, and of Miss Bannister. The life of "the great world" it makes practically no effort to represent. The great world is represented only by one of its hirelings, Allen Rollitt's "own man," acted so excellently by Mr. Thomas Thorne. For Colonel Dexter, who drinks, intrigues, circumvents, fails—and, as Mr. Frederick Thorne plays him, does all these things so that his stage existence becomes a very real one—Colonel Dexter, I say, has little reason to speak in the name of society. His comic vices, or our appreciation of them, cannot save him from being among the more or less disgraced. It is not so much society as two or three of its parasites that appear before us upon the Vaudeville boards. But these people—the mean soldier and the all-important servant—are amusing enough types indeed. And again there is an adventuress to whom Mr. Jerome K. Jerome has mercifully permitted just the shadow of a conscience, just the ghost of womanliness, so that when she parts with the man whom she has fascinated, and whom she has used, she is a little sorry for the mark she has made upon his life. Such a person is, I may assume, truer than the quite conventional adventuress who adds heartlessness to ill-conduct; and did but Miss Vane throw into the expression of regret and repentance as much of reality as she does throw into the expression of stoniness and vulgarity, this character of Clara Dexter would, as a whole, be profoundly effective. As it is, it is played unequally—with a certain natural force, no doubt, but not, in all respects, from the inside.

Let me say a few more words upon the acting, and then have done with that. To

Mr. Frederick Thorne's reality tribute has already been paid. This well-versed and experienced actor, confident and full of resource, holds the stage thoroughly in such a character-part as that which is now assigned to him; and as the servant—who acts as a guide unto the youthful and lately rustic master, who teaches him what he must eat for breakfast, what he must smoke after it, what is the fashionable walk, and the accepted way of holding one's umbrella—as this competent yet deferential monitor, Mr. Thomas Thorne is as discreet and quietly funny as it is possible to be. Mr. Frank Gillmore is, I am bound to say, simply buried in a part at once unsympathetic and insignificant. For the nonce, the talent of a very good *jeune premier* is wrapped up in the napkin of a walking gentleman. With Miss Bannister one is completely satisfied in the scenes of gaiety, and less perfectly contented in those scenes in which the young heroine's absorbing interest in Allen Rollitt has somehow to be indicated. Graceful and agreeable, Miss Bannister has yet to be profound. As heroine's aunt and hero's mother—a countrywoman, portly of presence, genial of smile, and hearty and outspoken—Miss Emily Thorne is, at all points, unquestionably excellent.

As for the story itself, let us note its progress as it marches from act to act. The first act, if a little tame, is fortunately short. The second—in which the hero is in contact with a time-serving attendant, and with those who would make him their dupe—is long and varied: in it is nearly all of the comedy and much of the serious interest of the play. The third act is divided into two scenes, of which the first passes in Allen Rollitt's London rooms, and the second in Mrs. Rollitt's Devonshire farm-house. The latter scene does but serve the purpose of suggesting delicately, and not of actually placing before us, the happy consummation which—this time—the student of the stage may unite with the most *bourgeois* playgoer in desiring. But the scene just before it is one in which Mr. Jerome's faculty of forcible and direct expression is heightened or made more effective by a piece of dramatic construction that shows extreme skill. I speak of course of what may be called the incident of the wine-glass. Therein the play-wright who knows his business comes visibly to the front, and so effectively that to a true lover of the theatre it would be possible to forgive the disappearance of the literary man. Yet in Mr. Jerome's plays—albeit they are not written with completeness of finish—the literary man is ever with us, sharpening the wits of the dull, and bringing forth sound sense, and a measure of imagination besides, from the lips of the ordinary. The piece is not a perfect one, but it is interesting and enjoyable.

FREDERICK WEDMORE.

#### STAGE NOTES.

MR. WILLIAM POEL has written the libretto of a musical piece which he will call "Equality Jack." The musical author is Mr. William Vinning. The piece, like Mr. William Howell's story, *The Lady of the Aroostook*, enjoys the curious distinction of having only one female

character. The humours of the tar will be its principal source of interest; and for his presentation of these Mr. Poel confesses himself indebted to the late Captain Marryatt. Has any tale of Marryatt's ever been dramatised before? At all events, none has been dramatised and set to music.

THE first performance of Ibsen's "Rosmersholm" is now fixed for February 23 at the Vaudeville. Mr. F. R. Benson will play Rosmer, Miss Florence Fan Rebecca West, and Mr. Athol Forde the Kroll. The cast will also include Mr. Charles Hudson, Mr. Wheatman, and Miss Protheroe.

THE Independent Theatre (Théâtre Libre), which was projected six months ago by Mr. J. T. Grein, will start its career on March 6, when a private performance of Mr. Archer's translation of Ibsen's "Ghosts" will be given at the Athenaeum, Tottenham-court-road. The cast of the play will include Miss Edith Kenward, Mrs. Wright, Mr. Leonard Outram, Mr. Frank Lindo, and Mr. Basil Monk.

"LIGHTS O' LONDON" was revived at the New Olympic on Monday, with deserved success, Mr. Wilson Barrett, Mr. George Barrett, and Miss Winifred Emery playing the three chief parts. A good comedietta by Mrs. Willard was produced for the first time the same evening. It is called "Tommy." That very bright young actress, Miss Lillie Behmore, plays a principal part.

## MUSIC.

### RECENT CONCERTS.

A SONATA in C minor for pianoforte and 'cello by M. Em. Moor was played for the first time last Saturday at the Popular Concert. The composer, who is Hungarian by birth, was a pupil of Robert Volkmann's. He has written compositions for pianoforte and orchestra, also chamber-music, most of which has been published. The Sonata shows talent and training, but it lacks originality. It is not easy to understand why such a work should have been selected, and placed at the head of a Popular programme. Of the three movements the Adagio, with its flowing theme and florid accompaniment, is the most attractive. The performance by Mr. B. Schönberger and Signor Piatti was all that could be desired. The pianist played besides a Chopin Nocturne and a brilliant Hungarian Dance of his own. The Nocturne was the one in G major (Op. 37 No. 2); the analysis, however, of No. 1 in G minor was given in the programme-book. With respect to this No. 1 it is stated that the title "les Soupirs" was given by the publishers, Wessel and Stapleton, but that Chopin was entirely ignorant of it. He certainly knew, however, of the titles given by Wessel to some of his other pieces, for in the year 1841 he wrote to Fontana from Nohant as follows:—

"If he [Wessel] sustained losses by my compositions, it is most likely owing to the foolish titles he gave them, in spite of my directions. Were I to listen to the voice of my soul, I should not send him anything more after these titles. Say as many sharp things to him as you can."

The programme further included Schubert's Octet, led by Mme. Neruda for the second time this season.

Herr Joachim appeared on Monday night and received the usual warm greeting. The programme commenced with Brahms's Trio in E flat (Op. 40) for pianoforte, violin, and French horn. The dreamy opening movement (Andante) is full of melancholy charm. The lively Scherzo which follows forms a striking contrast. The Adagio Mesto is one of Brahms's most plaintive utterances, and is—in our opinion—the finest movement of the Trio.

The Finale again is full of life. The performance, by Miss Fanny Davies and Messrs. Joachim and Paersch, was exceedingly fine. Miss Davies afterwards played Schumann's Romance in F sharp, and Clara Schumann's pleasing Scherzo in D minor. Mme. Schumann always seems to us to take her husband's Romance at too rapid a rate; Miss Davies's quieter tempo is more suitable. She was much applauded, and gave an unusually crisp and brilliant rendering of Mendelssohn's Characteristic Piece (Op. 7 No. 7). Herr Joachim's solo was the Romance from his Hungarian Concerto, and his encore was one of the Hungarian Dances. The programme also included Beethoven's Septet. Some look down upon this, as did indeed the composer, as an early work. He certainly did produce greater things; but fresh generations are continually springing up, and to them the Septet appears new, fresh, and beautiful. Miss Bertha Moore sang Schumann's "Mondnacht," not a very suitable piece for a concert-room, and Henschel's graceful "Spinning-Wheel Song."

The Bach Society gave their second concert at St. James's Hall on Tuesday evening, when the whole of the programme was devoted to Bach. First came the Cantata, "Ich hatte viel Bekümmernis." This was written during the composer's Weimar period, and is one of his ripest and richest works. Bach inscribed over it "Per ogni tempo," and these words may be taken in a wider sense than he intended. The first chorus, after the expressive Sinfonia, with its ingenious polyphony, has a theme which recalls the opening of Handel's "Acis and Galatea." The Aria for soprano with oboe obbligato is full of character, while the second Aria in F minor in no way yields to it in interest. In the chorus, "Wherefore grievest thou, O my spirit?" Bach gives us music which satisfies the intellect and stirs the emotions. The Cantata ends with a grand fugal chorus. This last number, like some of Handel's choruses, would bear any number of voices. Another work performed was "O ewiges Feuer, o Ursprung der Liebe," a Wedding Cantata. The opening chorus is a fine piece of writing, full of life and ardour. The rest of the work did not, however, make a great impression; but the fact is that the programme was not only long, but also unequal in merit. The Partita in E, magnificently interpreted by Dr. Joachim, is a masterpiece of the first rank. But one can scarcely say the same of the Concerto for violin, two flutes, and strings played by Dr. Joachim and Messrs. Barrett and Toothill—one of the set known as the Brandenburg Concertos; it has no distinctive character, and is merely clever Capellmeister music of the eighteenth century. The programme included, besides the unaccompanied Motet, "Singet dem Herrn." The choir sang, as usual, neither very well nor very ill. The solo vocalists, Mrs. Hutchinson, Miss Hilda Wilson, Messrs. Hirwen Jones and Plunket Green, all deserve praise. Dr. Stanford conducted with his customary care; and he deserves the thanks of musicians for making Bach's noble Church Cantatas such prominent features in his scheme.

Gounod's "Redemption" was given at the Albert Hall on Wednesday evening; and, judging by the very large audience, this Oratorio has lost none of its popularity. Mme. Nordica sang extremely well, and the solo "From thy love as a Father" was encored. For a long time Mr. Barnby seemed to hesitate as to whether he should yield to the loudly expressed wish of the audience. Mme. Belle Cole was in good voice. Messrs. Iver McKay, Watkin Mills, and Henry Pope acquitted themselves in a satisfactory manner. The chorus sang splendidly, and the "Unfold, ye portals everlasting" produced, as usual, a great impression. J. S. SHEDLOCK.

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